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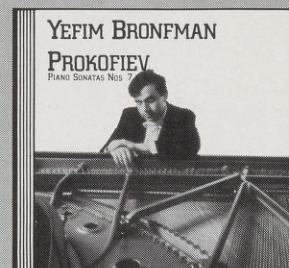
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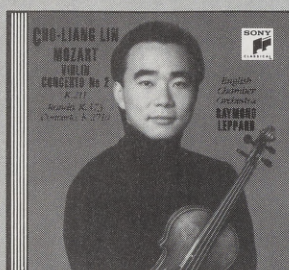
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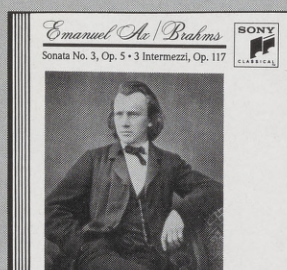


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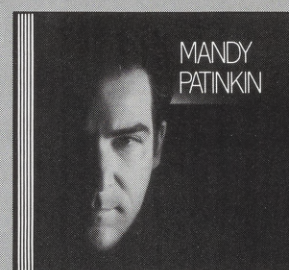
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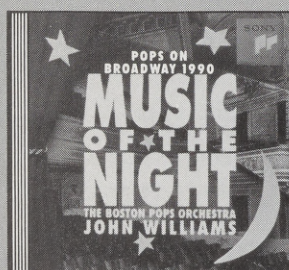
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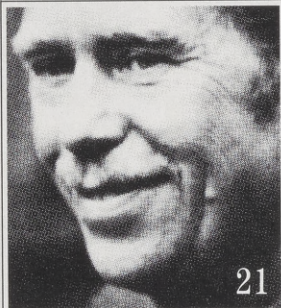
PERFORMING ARTS

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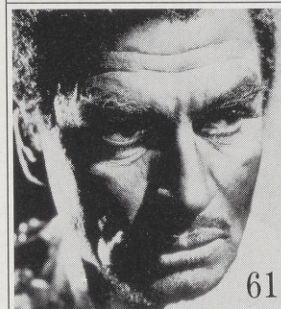
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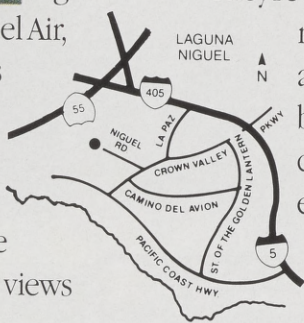
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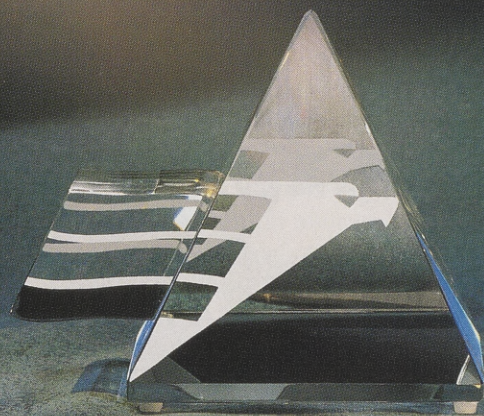
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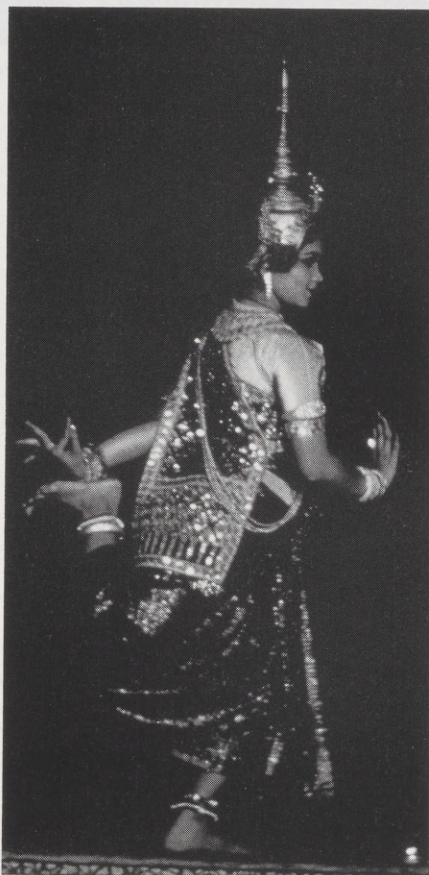
In its first two incarnations, Los Angeles's now biennial arts bash was fabulously successful. Next month, the third Los Angeles Festival takes wing, assuming a flight path that follows the arts and cultures of the Pacific Rim. As we voyage from the islands of Alaska to the plateaus of Chile, around the coast of New Zealand, through Indonesia and over Japan, the Los Angeles Festival brings us the treasures of twenty-one nations in the person of fourteen hundred artists. Alongside eight hundred artists from the Los Angeles area, these actors, dancers, filmmakers, musicians, painters, and storytellers present both traditional and non-traditional artforms to delight us and whet our appetites for more.

With over sixty venues throughout greater Los Angeles, this year's Festival really is bringing the art "of the people" to our people. At theaters, parks, galleries, and some unusual performance sites, Angelenos will find the Los Angeles Festival quite literally in their own backyards. And because of the support of public and private corporations and philanthropic foundations, most of the programs are available admission-free. All this is available in addition to the concomitant **Open Festival**, in which more than seventy-five hundred local individuals and community groups will present programs and exhibits at some four hundred locations throughout the county.

NIXON IN CHINA

Perhaps the most emblematic event of this year's Festival is the presentation by

the Los Angeles Music Center Opera of John Adams's recent work *Nixon in China*. This production re-creates the historic trip taken by President Richard



M. Nixon in February 1972 to meet the then seventy-nine-year-old Chairman Mao Tse-Tung, a living icon of the peoples' revolution. After twenty-odd years of mutual disregard, the two nations decided it was better to talk than to ignore. Nixon's famous trip became a

landmark in trans-Pacific international relations, and one that should serve to inspire the nations of the world.

In its West Coast premiere, *Nixon in China* will be directed by Peter Sellars, director of the L.A. Festival itself and the opera's original director. *Nixon's* librettist was poet Alice Goodman, and the choreographer will be avant-garde dancer Mark Morris. Conducted by Kent Nagano and Randall Behr, the opera features as Richard Nixon — James Maddalena; as Pat Nixon — Carolann Page; as Mao Tse-Tung — John Duykers; as Madame Mao — Trudy Ellen Craney; as Henry Kissinger — Thomas Hammons; and as Chou En-Lai — Sanford Sylvan.

Thankfully, *Nixon in China* eschews the cartoonish "Tricky Dick" caricature hanging out of airplane doors flashing the V-for-Victory sign and exclaiming "I am not a crook." Goodman's libretto is filled with carefully crafted vintage Nixon, and many of the characters' lines and speeches will resonate back through all the newsreel and television clips of recent American history. Richard Nixon is here portrayed as sensitive, extremely thoughtful, sometimes out of his depth, and an always history-minded leader who is eager to establish some kind of common ground with the Chinese. Chairman Mao, who seems to want to talk philosophy more than *realpolitik*, is seen as by now somewhat senile but still fierce in his adherence to revolutionary ideals. Adams's score is insistent, driving, pulsing, and enjoyable — easy to get caught up in. The roots of "pulse music," or minimal-

Above: The Cambodian National Dance Company will initiate the first artistic exchange between our countries since the Vietnam War with appearances at the third Los Angeles Festival

by David Bowman

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The lavish art of Kun Opera of China will be a feature of the Los Angeles Festival

ism, are showing here, and in fact seem to underscore the new kind of politics embodied on stage: Just as Mao is echoed by his secretaries before he has even finished speaking, so his every utterance becomes fodder for the propaganda mill. And as the music repeats and repeats, ebbs and flows, pulses ever onward, so Nixon's reiterated political slogans, maxims, and — yes — sound bites remind us of what government has become today. *Nixon in China* takes place at a time when political philosophy was conquered by advertising methodology.

WEST MEETS EAST

In the very real world, the Festival serves to further the cause of cross-cultural exchanges. With the appearances of the Cambodian National Dance Company, our two countries begin the first artistic exchanges since the Vietnam War. This thirty-two-member company from Phnom Penh brings a repertory adapted from the sacred epic *The Rāmāyana*. Perhaps even more amazing is the visit of the complete retinue of Court Performers from the Yogyakarta Palace of Java. Before his death in 1988, Sultan Hamangkubawana IX agreed to send his thirty-five-member, sacred gamelan orchestra and his troupe of thirty-two actors, dancers, storytellers, and puppeteers to perform a number of programs encompassing tales both sacred and pro-

fane. Another cross-cultural tale is told by the King Island Inupiat Singers and Dancers, who have kept their community together in Anchorage by singing and dancing — after being forced off their tiny mountaintop island in the 1960s, when the Department of Interior ruled it unsafe for habitation.

More foreign visitors: The Chindo Shamans of Korea perform *euphorio*, frenzied dances that cast much needed magic spells to bless various spaces in the Los Angeles area. Reminding us of just how closely related art and religion are, traditional rituals are also presented by the Waiwhetu Maori Cultural Group of New Zealand, by an ensemble from the Polynesian islands of Wallis and Futuna, and by the Aboriginal Woomera/Mornington Island Culture Team of Australia. The Kanaka'ole Sisters lead ancient Hawaiian hula kahiko, and communal music and dance of the Igorot people of the Philippines is performed by the BIBAK Cultural Dance Ensemble. From Bali the Gendèr Wayang Quartet brings gongs and chimes; from Southern Mexico there are ceremonial dances of the Ikoc people; and Matachines of the Turquoise Clan of Jemez Pueblo, from New Mexico, perform "prayer in motion." From the plateaus of Ecuador, an ensemble called Runa Pacha ("Indian World") plays guitar, charango, panpipes, and a cow-skin drum, and from Buenos Aires, a haunt-

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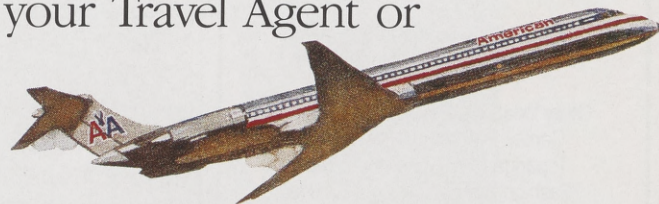
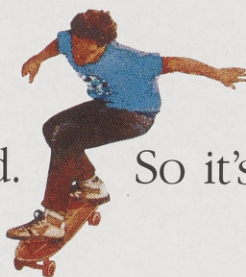
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ing trio entitled **Tango Tres** entertains with tangos at Santa Monica Pier. Chile sends us **El Gran Circo Teatro**, which presents street theater, musical comedy, and historical spectacle. An ancient form of Japanese folk theater is brought to us by farmers of the Yamaguchi Prefecture, and Bangkok's **Boonlert Sit Homhuan Company** brings a form of Thai folk opera.

THE LOCAL STORY

Los Angeles is itself peopled with immigrants, and Angelenos also have Pacific Rim tales to tell: We meet the classical dance of India in a retelling of *The Mahabharata* by Los Angeles dancers **Anjani Ambegaokar** and **Viji Prakash**, and we hear classical Indian music from the violin of **L. Subramaniam**. Japanese gagaku court music and bugaku dance are performed by members of L.A.'s **Senshin Temple**, **Tenrikyo Temple**, and **UCLA's Ethnomusicology Department**; and members of the **Gujo Hachiman bon dancers** lead people in the Japanese ritual of joyous communal street dancing. The **Majikina Honryu Okinawan Dance Company** performs folk and court dances; the **Los Angeles Korean Folk Dancing Group** gives joyous harvest dances, and Korean-American poet **Walter Lew** revives the lost art of "movietelling." A Cambodian classical *pin peat* orchestra, with wooden xylophones, gongs, chimes, flutes, drums, cymbals, and polyphonic vocal music, is reconstructed by an ensemble from the **United Cambodia Community**. Hawaiian dance is presented by Californian **Randy Chang** and Carson-based **Na Pua Me Kealoha** as well as by the **Hawaiian Daughters Guild**. Members of the local Chinese community will perform their beloved dragon dances and re-create ancient music with lutes, zithers, bamboo flutes, and harps. The lavish art of **Kun Opera of China** is also featured. The Thai community presents a traditional *pi phat* xylophone, reed, and gong ensemble. Members of the Mormon and Methodist Tongan churches of Inglewood perform dances of Tonga, and a Samoan group also sings its ancestral songs. The Gujaranti community gives folk dances of India. Flamenco receives its due, as well as Mexican folkloric dancing courtesy of **Floriscanto Dance Theatre**, and

marimba, mariachi, salsa, and Veracruz harp music are also featured.

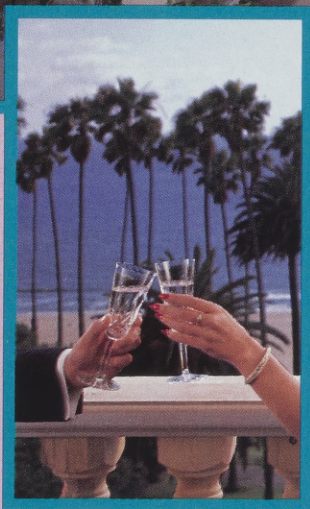
Exploring contemporary dance in Los Angeles is **The Dance Collective**. Conceptual artist **Daniel Martinez** gives us an "urban opera" entitled *Ignore the Dents*, and **Rachel Rosenthal** leads her audience on a trip back in time. Iranian-born director **Reza Abkogh** stages a murder mystery/backstage horror musical. **Los Angeles Poverty Department** is a performance troupe based downtown that grew out of a workshop for homeless people. *The Undead*, a play that explores identity and interaction among young gay people in the age of AIDS is presented at L.A.C.E. And the **Wooster Group** has created controversial theater out of a garage in New York's Soho District.

L.A. percussionist **Alex Cline** plays Asian-influenced jazz, while jazz pioneer **Ornette Coleman** gives "harmolodics" at the **Orpheum Theatre**. There are other jazz concerts that include hard-swinging bop and post-bop, as well as syncopated and jazzy gospel choirs, and even zydeco music. **Huayucaltia** blends modern jazz with Latin American folk idioms, and **Guillermo Gomez-Peña** is described as a cross between "a mariachi and a rock musician."

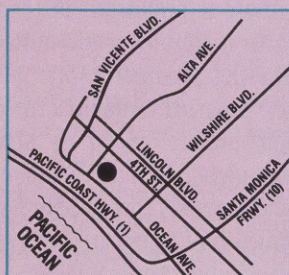
The **American Bread and Puppet Theatre** presents three different productions that feature its cast of fantastic puppets ranging in height from a few inches to over forty feet. Bread and Puppet's spectacular **Outdoor Pageant**, modeled after its annual hometown (Glover, Vermont) "Domestic Resurrection Circus" comes complete with brick oven and freshly baking bread for all, and is held on Los Angeles's own village green — Griffith Park.

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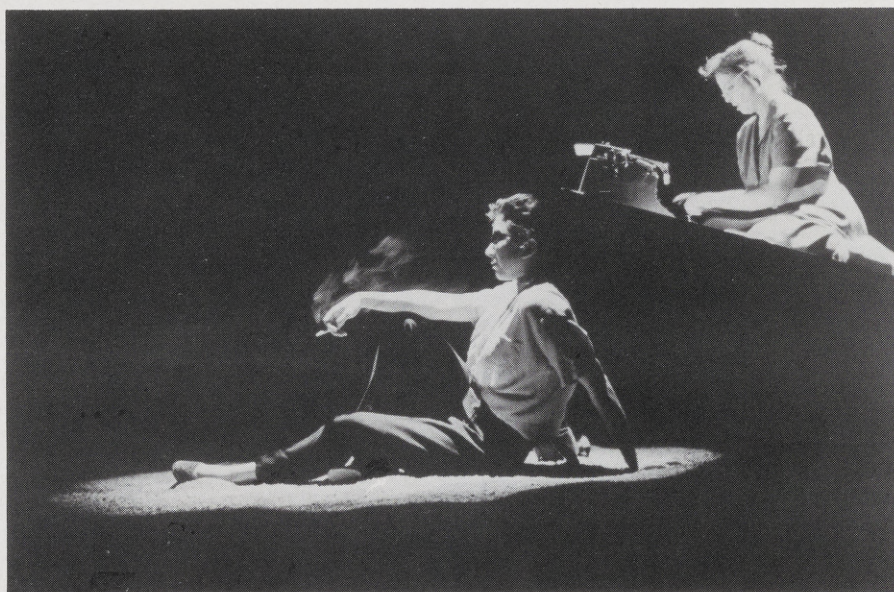


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Marie Brassard and Marie Gignac in Théâtre Repère's The Dragon's Trilogy, in the Mark Taper Forum, Los Angeles Festival and UCLA presentation at UCLA's Ralph Freud Playhouse, beginning September 14

Canadian urban centers — Québec City, Toronto, and Vancouver — the play loosely follows the lives of two French-Canadian cousins and their offspring as they move from the Great Depression to the present in a history that is entwined with the presence of Chinese immigrants in Canada. With the current, troubling events in Canada acting as unsettling reminders of the problems different cultural groups still encounter in living together, *The Dragons' Trilogy* is a story that employs brilliant theatrical imagery to convey the pain and joy of being human, of sharing all the experiences that unite humanity — war, exile, madness, adolescence, affection, art.

Los Angeles Festival: September 1-16; call (213) 623-7400 for details. *Nixon in China:* September 11-October 7; Dorothy Chandler Pavilion, 135 N. Grand Ave., Los Angeles (213) 480-3232. *The Dragon's Trilogy:* September 14-October 14; Mark Taper Forum, 135 N. Grand Ave., Los Angeles (213) 972-7376.

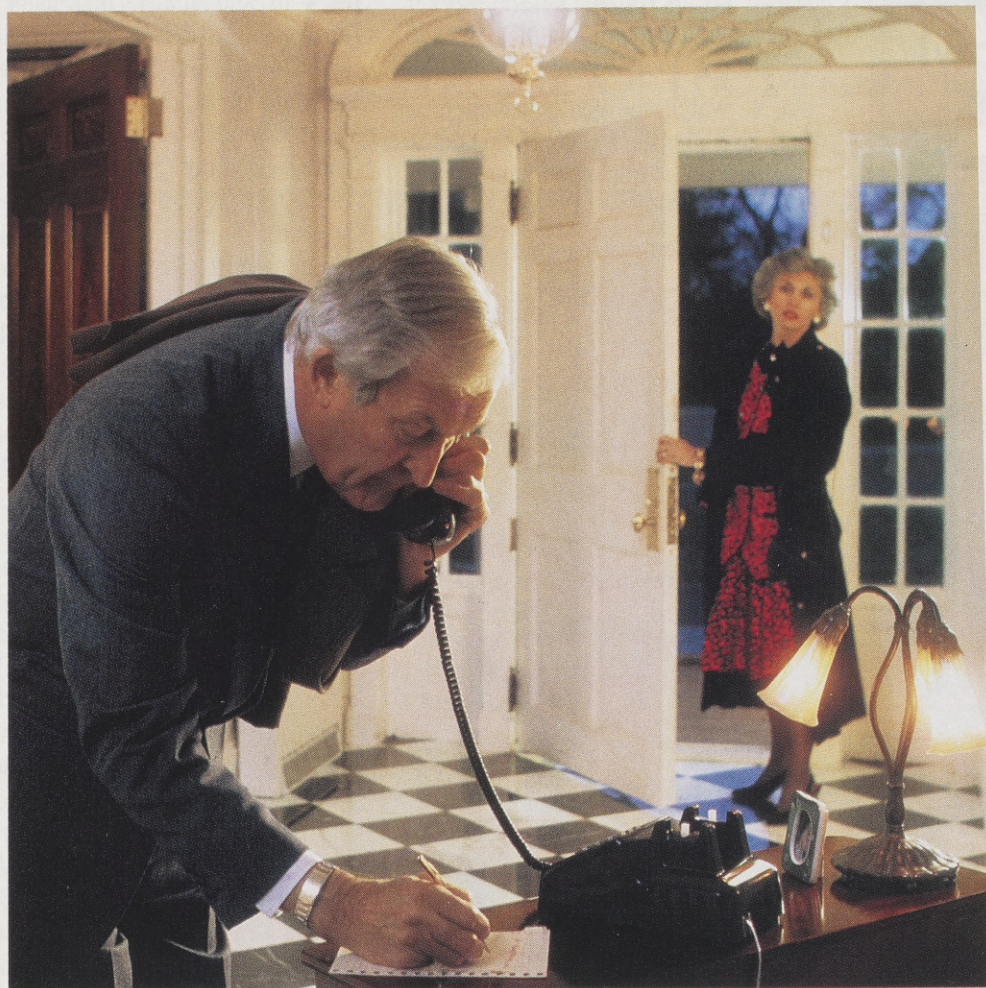
ART OF THE PEOPLE

As we Angelenos, nurtured by industrialized Western civilization, observe and enjoy the art and artists of the Pacific Rim, we would do well to consider our own roots. As far back as the 1830s, English writers were condemning the dehumanization of people by machines

and decrying the banality of working people's lives as defined by factories and production lines. John Ruskin (1819-1900), crusading for a blending of work and art, said in his 1870 *Lectures on Art*, "Life without industry is guilt, and industry without art is brutality." In his work *The Two Paths* (1859), he wrote "Fine art is that in which the hand, the head, and the heart of man go together." In 1871, he founded the first of the period's utopian communities, which tried to restore to the industrialized world a pre-industrial lifestyle of handcraft and joy in labor.

Opening next month at the Los Angeles County Museum of Art is a major showing of masterpieces from Ruskin's American legacy: *The Arts and Crafts Movement*.

Famous in Southern California through its great interpreters Greene and Greene, the Pasadena architects, the Arts and Crafts movement was, in an ironic twist, distorted by Americans to embody ideals contrary to those it professed. Instead of returning to a simple, hand-crafted industry, elevating production-line goods to high art, American manufacturers retooled their production lines, and produced what passed for hand-made goods by the same methods that Ruskin had inveighed against half a century before. The furniture manufacturer Stickley and the pottery maker Rohlfs, like so many others, were strictly profit-oriented, and the



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place of art in the life of the worker became a great advertising ploy, used to boost profits.

As we watch the gentle islanders of Tonga next month, we would do well to remember the words of William Morris, one of Ruskin's followers:

Forget six counties overhung with smoke,
Forget the snorting steam and piston stroke,
Forget the spreading of the hideous town;
Think rather of the pack-horse on the down,
And dream of London, small and white and clean,
The clear Thames bordered by its gardens green.

September 23–January 6; Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles (213) 857-6000.

EVEN MORE EVENTS

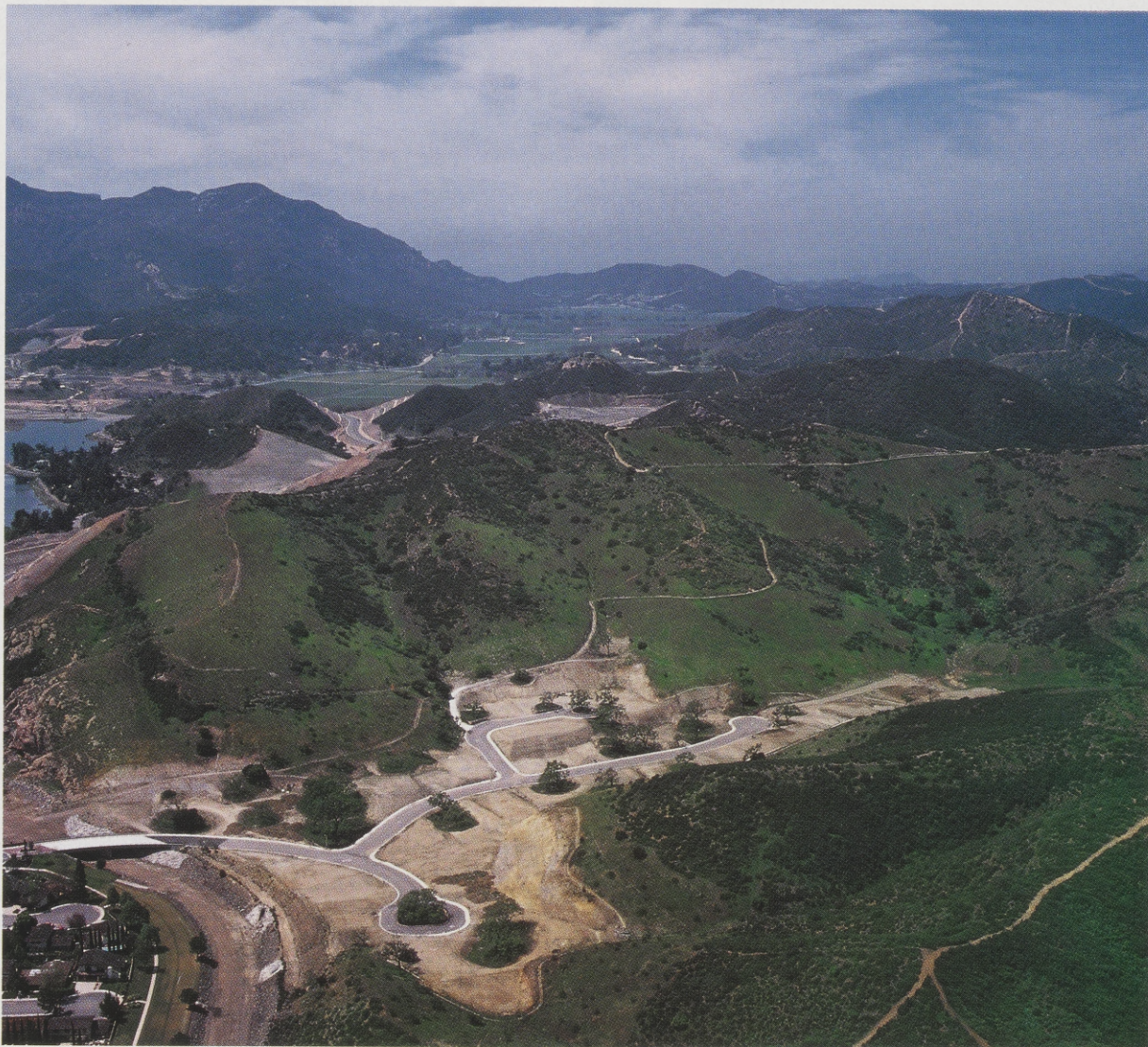
Opera: Los Angeles Opera will open its 1990/91 season with Beethoven's great ode to freedom, *Fidelio*, starring Karan Armstrong as Leonore and Gary Bachlund as Florestan and directed by the great German director Götz Friedrich (Septem-

ber 4–15) and Mozart's first major opera, *Idomeneo*, with Siegfried Jerusalem in the title role and Susan Quittmeyer as Idamante in a production designed by Maurice Sendak (September 25–October 5) at the Dorothy Chandler Pavilion (213) 480-3232. **Music:** The Los Angeles Philharmonic finishes its Hollywood Bowl season with Holst's *The Planets* (September 4), Ravel's *Bolero* (September 6), Tchaikovsky's Fifth (September 11), and John Adams's *Harmonielehre* (September 13); weekend programs include an all-Gershwin program (September 7–8) and the annual Fireworks Finale, with Handel's *Music for the Royal Fireworks* (September 14–15); the Big Bands are at the Bowl September 5, and Tony Bennett, George Shearing, and Diane Schuur swing their hearts out on September 12 (213) 480-3232; (714) 740-2000; (619) 278-TIXS; or (805) 583-8700 . . . the Philharmonic presents the world-renowned Royal Concertgebouw Orchestra of Amsterdam at the Dorothy Chandler Pavilion September 22–23 (213) 972-7211. **Theater:** Los Angeles Theatre Center gives us Arthur Miller's powerful indictment of McCarthyism in *The Crucible* running September 6 through October 13 (previews from August 28) (213) 627-5599. □



Gustav Stickley's Sideboard, in oak and mahogany with iron hardware, 1912-16, part of American Arts and Crafts: Virtue in Design at the Los Angeles County Museum of Art, beginning September 23

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A Playwright's Triumph

The President of Czechoslovakia recounts his early experiences in the theater

The now-familiar political changes in Eastern Europe have come remarkably quickly and are quite dramatic. Nowhere more than in Czechoslovakia, where playwright Václav Havel, previously imprisoned for dissident action, sits as the country's President. In this excerpt from his new book Havel talks about his initial interest in the theater and the artistic climate in

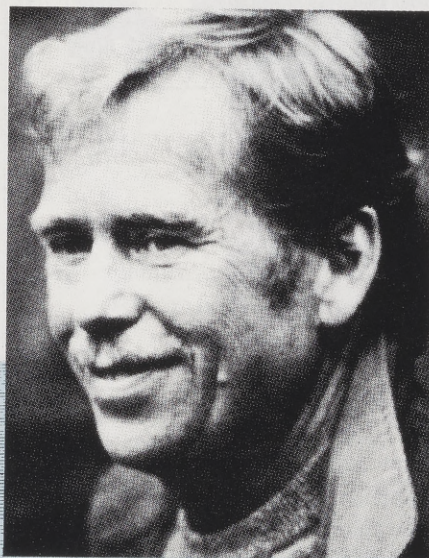
his native land in the 1950s and 1960s. This era, Havel believes, was the first real avant-garde in Czechoslovakia. Through

an analysis of these times, Havel expresses his own views on drama.

How did you become involved in theater? What made you decide to devote your life to it? Is it true that your wife was a factor? You began, I understand, as a stagehand in the ABC Theater?

As I've already said, I studied at the technical university until 1957, then did my two years in the army. I served with the sappers in České Budějovice and had rather a hard time of it. They probably put me with the sappers because of my

*This excerpt from Václav Havel's *Disturbing The Peace* has been reprinted with permission from Alfred A. Knopf.*



Above: The Gothic cathedral of St. Vitus towers over Prague Castle which, according to legend, was begun by the mythical Princess Libuse, founder of the first ruling dynasty. Inset: Playwright/President Václav Havel

by Václav Havel

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social origins: our army borrowed from the Soviets the tradition of sending the less worthwhile elements of the population to serve with the sappers, because in any action the sappers go in first and lose a higher percentage of men. There were boys in our unit who had already been to prison, and there were people who had been to university but had some black marks in their book.

It was in the army that I first came into active contact with theatre, and it happened under rather serious circumstances. At that time, the army still strongly supported cultural activity; the regiments and the divisions used culture to gain greater legitimacy, and they were judged by their performances. Along with my buddy and fellow soldier Carl Brynda (today he's the head of drama in the State Theatre in Ostrava), I founded a regimental theatre company. The first year we put on Kohout's well-known play *September Nights*; I played a negative character, First Lieutenant Škrovánek. Of course we had a lot of fun doing it; the main reason we were doing theatre in the first place was that it got us out of some of the training and drill. I have several funny memories. Once the commander of my company, after seeing our performance, called me into his tent and told me that I had played Škrovánek so convincingly that this amounted to a confession of who I really was. I tried in vain to explain to him that Lieutenant Škrovánek had ambitions to become company commander, whereas I had no such ambitions, since my only desire was to get through my hitch in the army with a minimum of fuss. He punished me in a way that I welcomed: he demoted me from *pancéřovník*, which he considered an honor, and in doing so he liberated me from the responsibility of dragging a bazooka, along with everything else I had to carry, to every drill, and cleaning it every Saturday.

My second year in the army, Brynda and I decided to do something that required a lot of bravado: we decided to write our own play. We thought that, if our battalion, and ultimately our division, could boast of an original play based on army life, our drama troupe would get more attention, and therefore greater support. Very calculatingly, we wrote a play

that was at once "socialist-realist" and "daringly critical." We wrote it with lots of parts for our friends. Unlike *September Nights*, it didn't take place among officers; it was about ordinary soldiers, so that in fact it represented progress — we were able to get even closer to the people. Our Play was called *The Life Ahead* (*Život před sebou*) and we had great success with it in the lower levels of competition. But when the time came to take the play to the all-army festival in Mariánské Lázně and there was a danger that we might actually win, the main political administration of the army took a close look at our personnel files and came, quite properly, to the conclusion that we were making fun of them. The Fifteenth Motorized Artillery Division stood behind us and gave us soldierly encouragement, but there was no longer anything they could do about it.

In the end, we did go to Mariánské Lázně, and we even performed the play, though not as part of the competition, merely so that we could be properly exposed for what we were. The next day, a large tribunal of sorts was held, and our play was condemned as antiarmy. An analysis of the play presented by one of the lieutenants (we later became friends; he turned into a reform communist and was constantly apologizing to me for that incident) argued, for instance, that the play did not sufficiently exalt the role of the regimental party organization, or that it was unthinkable for a Czechoslovak soldier to fall asleep while on guard duty. We found it all very funny, and we were glad to be able to spend a week in Mariánské Lázně with no regular army duties.

So that was my first encounter with theatre. I don't think it's true that I started to take a serious interest in theatre because of my wife, though it is true that, long before I was involved with the theatre, she had played in an amateur troupe, she went to the theatre regularly, and she knew more about it than I did. I became serious about theatre when I got back from the army and worked with Jan Werich. I had stopped writing poetry by this time (I'm not counting my later collections of typographical poetry) and had started writing plays. When I got back from the army, I wasn't really any-

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thing and I had no idea what I was going to do. I couldn't get into any humanities courses (my last chance had been the theatre faculty of AMU, where I had applied just before completing my term in the army), and my efforts to study at the technical university had come to nothing too. I didn't know whether to look for work in a factory, or to try to find a job that was closer to my own interests.

it was Werich's last season in the theatre. Under Werich, the ABC Theatre was a dying echo of the old Liberated Theatre, and I was fortunate enough to be able to breathe, literally at the last minute, something of its atmosphere. It was there I came to understand — because I could observe it daily from the inside — that theatre doesn't have to be just a factory for the production of plays or, if you like,

ment of human liberation. I realized that every performance can be a living and unrepeatable social event, transcending in far-reaching ways what seems, at first sight, to be its significance.

I recall, for example, the famous *forbiny* — dialogues between Werich and Horníček in front of the curtain during intermissions — and we all watched it every time and we always laughed, though we knew these dialogues by heart; even the musicians in Vlach's orchestra, who were pretty ignorant people, stayed in the orchestra pit to listen each evening, though they could have gone to the prop room and had a few drinks. What was it that radiated from those dialogues? What was it that enthralled everyone time and time again? It was something difficult to describe, perhaps even mysterious. Nevertheless, it was intrinsically theatrical, and it convinced me that theatre made sense. The electrifying atmosphere of an intellectual and emotional understanding between the audience and the stage, that special magnetic field that comes into existence around the theatre — these were things I had not known until then, and they fascinated me.

I had also, as I've already said, begun seriously to write plays (I say "seriously" because we'd written *The Life Ahead*, as I say, just for the fun of it), but only for myself, of course. The first was a somewhat Ionescian one-acter called *An Evening with the Family*; then I wrote the first version of *The Memorandum*. At the same time, with all the arrogance of youth, I began to write theoretical articles in *Divadlo*, a magazine devoted to theatre. I remember Werich once turning to me behind the scenes just before he went on and saying, "So, young man, you're writing about the theatre too?" I confessed that I was. "That article about Horníček and me was magnificent," Werich said. "I sent it to Voskovec in America." Then he turned and went onstage. I was inflated with pride for a week after that.

However inspiring the atmosphere in the ABC Theatre was, I was being inwardly drawn elsewhere: toward the small theatres that were springing up at the time, and particularly to the Theatre on the Balustrade. The people who



Michael Constantine and Mark Harelik in the Mark Taper Forum's West Coast premiere production of Václav Havel's *Temptation*, 1989

Once again family connections helped: my father was an old friend of Jan Werich, so Werich hired me as a stage-hand in the ABC Theatre.

What did that experience give you?

The season I worked in the ABC Theatre was decisive. By sheer coincidence,

a mechanical sum of its plays, directors, actors, ticket-sellers, auditoriums, and audiences; it must be something more: a living spiritual and intellectual focus, a place for social self-awareness, a vanishing point where all the lines of force of the age meet, a seismograph of the times, a space, an area of freedom, an instru-



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worked there were closer to my own generation, and what they were doing was not just a revival of something from the past; they were looking for a new poetics. I felt I might have a better chance there to make a contribution as something more than a stagehand.

What was the situation like in theatre in the late 1950s, about the time when the first small theatres began to appear in Prague?

In the 1950s there were only the large official theatres — we called them the “stone theatres.” Apart from the classics, or the occasional interesting performance, the only kind of thing that genuinely attracted wide audiences was satire. By that I mean more or less superficial critiques of abuses, shortcomings, human weaknesses (they were called “holdovers from the past”), bureaucracy, and bribery, the kind of satire that had a certain tradition in Soviet drama. In its time, the most popular event of this kind was Jelinek’s *Scandal in the Picture Gallery* in the E.F. Burian Theatre, which at the time was still called Děčka, or “Theatre D.” The natural assumption in such satire was that abuses could only be criticized by someone who identified with “all the positive aspects of how our society lives,” and who shared the ideals that society was allegedly aspiring to. Such satires

were therefore written by communists, people who sincerely identified with the government ideology and who — seeing the contradictions between their ideals and social practice — castigated the evil practices.

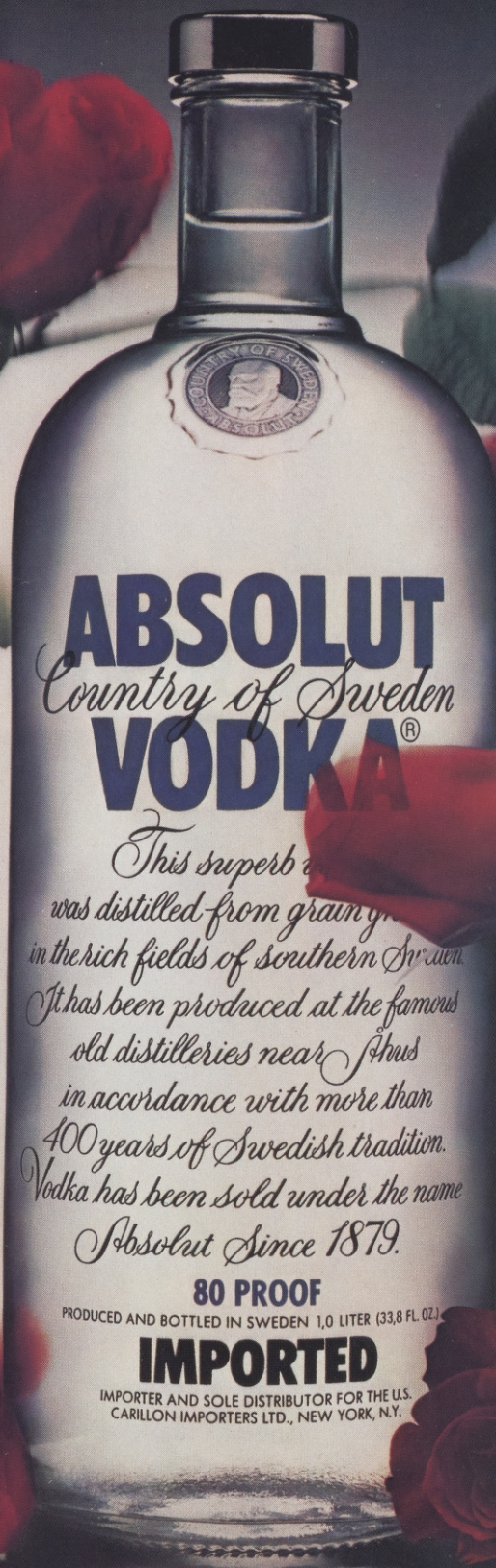
The small theatres and cabarets had once had a rich tradition in this country, with theatres like Dada, the Liberated Theatre, the Red Seven, and others like them, but after 1948 they vanished from our theatrical culture. The only thread connecting their world with the renaissance of the late 1950s and early 1960s was the ABC Theatre, which for a time was a genuine oasis of things that managed to escape the various ideological and aesthetic strictures of the time. They even went beyond the terms of satire, as they were then understood. The ABC was the only theatre that maintained the tradition of free humor, of poetic short-hand, clown shows and the like.

The renaissance of the small theatres occurred sometime between 1956 and 1957, when the Akord Klub began to play in Reduta. It was in fact the first — or, rather, the first well-known — rock band in Czechoslovakia, and it was an enormously interesting and important phenomenon. The leader was Viktor Sodoma, father of the famous pop singer; his wife sang, and Jiří Suchý played bass. At their

continued on page 39



John Apicella, Savannah Smith Bouchér, Mark Harelik and Tim Pulice in Václav Havel's Temptation at the Mark Taper Forum



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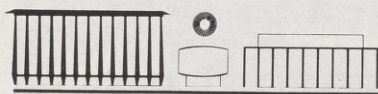
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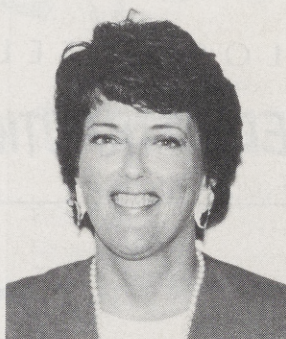
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Suzanne Lawson

Suzanne Lawson, who joined Symphonians in 1985, served two years as president. She has a Bachelor of Music Education from Oklahoma State University, taught piano and sang professionally with a choral group for several years. Lawson was recently presented with an Honorary Service Award Certificate from Rancho Vista School, where she has been a classroom volunteer for seven years. She is a founding member and on the Board of Directors of the Peninsula Dance Theatre in Palos Verdes where she resides with her husband David and two children, Heather and Michael.

Kathie Coen has been a Symphonian since 1986. She is a life-long resident of Los Angeles where she has performed professionally as a singer and pianist. Coen was a musical director for 10 years, involved in community theater productions including *Fiddler on the Roof*, *Peter Pan* and *Cabaret*. She attended El Camino College and UCLA and enjoys teaching guitar and composing. She lives in Pacific Palisades with her husband Raymond and has a son in law school and daughter in high school.

Special acknowledgements were also given to the Operating Company, which sponsors the organization. Sandra Kimberling, president, and Rona Saunders, tour manager, were singled out for their support of the Symphonians.



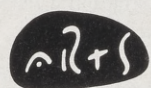
Kathie Coen

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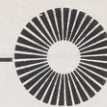
Previews: May 20-May 30
Regular Performances: May 31-July 1

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Previews: July 8-July 18
Regular Performances: July 19-September 2

Dates and events subject to change.





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Atop the Dorothy Chandler Pavilion, affording a magnificent view of Los Angeles, the **Pavilion Restaurant** serves fine continental cuisine and an elegant buffet. Lunch and dinner are served Monday through Saturday, and don't miss the Sunday brunch. The restaurant is accessible by elevator from the Grand Avenue entrance. For reservations, please call (213) 972-7333.

Otto Rothschild's Bar & Grill on Grand Avenue is open for breakfast, lunch and dinner, offering a large selection of fresh seafood and steaks, as well as savory appetizers at the oyster bar. For reservations, please call (213) 972-7322.

The **Back Stage Cafe** is the perfect place to stop for a quick bite to eat before the show. Located adjacent to the Ahmanson Theatre, on the Plaza level above Grand Avenue, this intimate cafe offers sandwiches, salads, desserts and daily specials.

Music Center banquet rooms are available for all occasions. For complete information, please call (213) 927-7318.



General Information

Valet parking is available at the Hope Street circular drive adjacent to the Plaza and at the Grand Avenue circular drive south of Temple Street. Cars are returned at the Hope Street drive.

Taxicabs await after each performance on Hope Street and on Grand Avenue, on either side of the Dorothy Chandler Pavilion.

Bus service to the Music Center is available. For more information please call (213) 626-4455.

Articles lost and found in any of the three theatres will be held by the respective head ushers until the end of the per-

formance. Thereafter, please contact the Reception Desk at the Artists and Offices entrance of the Dorothy Chandler Pavilion, 135 North Grand Avenue, (213) 972-7406.

For your convenience, carillons in the theatres chime reminders before auditorium doors are closed:

BEFORE OPENING CURTAIN

First Call	15 minutes
Second Call	10 minutes
Third Call	5 minutes
Last Call	3 minutes

DURING INTERMISSION

First Call	6 minutes
Second Call	4 minutes
Last Call	2 minutes

The Pavilion carillon theme was composed by Ms. Elinor Remick Warren in honor of Dorothy Chandler.

For Disabled Patrons

Seating areas for patrons in wheelchairs are available in the orchestra sections of the Dorothy Chandler Pavilion and the Ahmanson Theatre. In the Mark Taper Forum, seating is accessible by means of a platform lift. In addition, aisle seats may be requested in all three theatres by patrons with guests who can assist in the transfer from wheelchair to theatre seat.

Restroom facilities for wheelchair patrons are available in the Dorothy Chandler Pavilion on the second level in the Oval Bar area, and in the Ahmanson Theatre on the orchestra level. Both may be reached by elevator. In the Mark Taper Forum, restrooms are on the main lobby level.

Parking spaces near the elevators in the Music Center's underground garage are reserved for disabled patrons at the regular garage rate. Direction to these spaces may be obtained upon entering the lot. For specifically modified vans over 6'6" in height, two spaces are designated at the circular drive on the Hope Street side of the Plaza. There is also valet parking available, discounted to the regular garage rate for disabled patrons whose cars bear either special DP license plates or the state-issued placard on the dashboard.

Upon request ushers will read program notes to sight-impaired or blind patrons.

For hearing-impaired patrons, the Sennheiser Infrared Sound Listening System has been installed in all three theatres. Portable, wireless listening devices may be rented.

The Mark Taper Forum's Project DATE (Deaf Audience Theatre Encounter) offers workshops and interpreted performances for the deaf community. For information, please call TTY (213) 680-4017 or Voice (213) 972-7373. For performances in the Dorothy Chandler Pavilion, please call TTY (213) 972-7615.



Free Guided Tours

The **Symphonians** invite you to join them on a free tour of the Music Center of Los Angeles County, sponsored by The Music Center Operating Company.

Featured are artworks ranging from ancient tapestries to modern sculptures; costumes and photographic displays from noted theatrical events; and highlights of the Dorothy Chandler Pavilion's rich interior, made of materials from around the world.

One-hour weekday tours cover the three-theatre complex, as performance schedules allow, while half-hour Saturday tours enter only the Dorothy Chandler Pavilion.

The Symphonians offer special tours in French and Spanish, for V.I.P.'s and groups (by reservation only), and for blind and disabled persons.

Time schedule is subject to change. To confirm availability or arrange for groups of 12 or more, please call 213/972-7483.



THE MUSIC CENTER

VIPS: Volunteers In Person

Peter G. Wheelon and Frederick B. McLane

After a successful year as chairs of the Law Division for The Music Center Unified Fund Campaign '90 Cabinet, Peter G. Wheelon and Frederick B. McLane have been invited to continue their leadership roles at The Music Center. Like many of their colleagues, they have reenlisted for another term of leadership duty.

PETER G. WHEELON

When Peter Wheelon, vice president and senior counsel of First Interstate Bank of California, made his Founder pledge to The Music Center in 1985, it was another step toward integrating his love of the performing arts with the business world. As co-chair of the Law Division for Campaign '91, Peter feels he is "very fortunate to be involved with fundraising for The Music Center . . . an organization that has contributed so much to the growth of the legal community." He also feels that

people don't realize the Music Center caters to more than just downtown. "The Music Center is a magnet for artistic talent, enhancing the business environment and providing new business opportunities," says Peter.

Peter's other professional and community affiliations include the American Bar Association and the Los Angeles County Museum of Art.

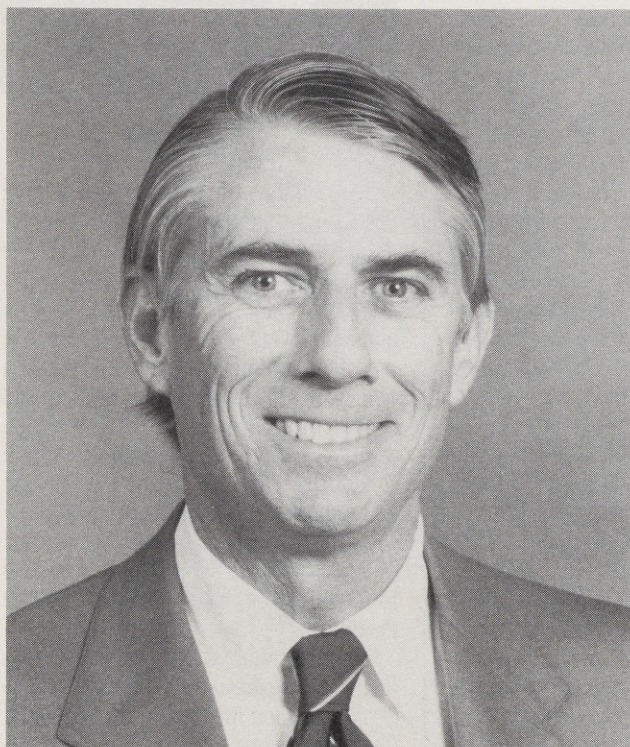
FREDERICK B. MCLANE

The other half of this successful fundraising team, Fred McLane, partner at O'Melveny & Meyers, also feels a strong commitment to The Music Center. Fred first became involved with The Music Center in 1989, joining The 1990 Music Center Unified Fund Campaign as co-chair of the Law Division after Maurice J. DeWald, campaign chairman, shared with him his excitement about The Music Center. "Under (president) Esther

Wachtell's leadership and the talented people around her, the Music Center has become an effective instrument for our community," says Fred.

Involved in a number of business organizations, Fred is a past president of the Los Angeles Legal Aid Foundation, providing legal services to the indigent community in Los Angeles. Also deeply interested in the visual arts, Fred is a member of the Fellows of Contemporary Art, the Curators' Counsel of the Museum of Contemporary Art and MANUS, a support group for the UCLA Museum of cultural history.

Under the leadership of both Peter and Fred, the Law Division has broadened its base and doubled the number of contributions from the legal community during the 1990 campaign. The Music Center is grateful for their success and looks forward to their continued teamwork for a successful 1991 campaign year.



Peter G. Wheelon



Frederick B. McLane

For more information on The Music Center and The Music Center Unified Fund, please turn to page 33.

Welcome to Center Theatre Group's Ahmanson Theatre

Center Theatre Group is extremely pleased that *The Phantom of the Opera* continues to thrill, amaze and delight sold-out audiences night after night at the Ahmanson Theatre. It is truly one of the most spectacular musicals of the last decade, and we salute producers Cameron Mackintosh and The Really Useful Theatre Company, Inc., and creative collaborators Andrew Lloyd Webber and Harold Prince. We hope it continues to enjoy its unprecedented success here at The Music Center for a long time.

To those of you who are unfamiliar with Center Theatre Group/Ahmanson and are perhaps visiting this theatre for the first time, we would like to take a moment to tell you about ourselves.

CTG/Ahmanson of The Music Center of Los Angeles County is currently under the guidance of Producing Director Gordon Davidson, who has also served as Artistic Director of CTG/Mark Taper Forum (our sister theatre located next door) for the past 23 years. As part of CTG/Mark Taper Forum's 1989-90 season, they will present Britain's acclaimed Renaissance Theatre Company performing in repertory two plays by William Shakespeare, *King Lear* and *A Midsummer Night's Dream*, directed by Kenneth Branagh.

Since its inception in 1967, the Ahmanson has presented a wide variety of dramas, comedies, premieres (including the world premieres of five of Neil Simon's plays), and classic revivals in annual subscription seasons. Under the leadership of former Artistic Director Robert Fryer, and now Mr. Davidson, our subscribers have enjoyed seeing a veritable who's who in the entertainment world perform on our stage, including Katharine Hepburn, Elizabeth Taylor, Rex Harrison, Jack Lemmon, Angela Lansbury, Vanessa Redgrave, Ingrid Bergman, Peter Ustinov, Carol Channing and Mary Martin, among many others.

For excellence in all phases of production, the Ahmanson Theatre has been honored with 35 Los Angeles Drama Critics Circle Awards and the 1984-85 Tony Award for Best Play for Neil Simon's *Biloxi Blues*.

CTG/Ahmanson took up residency at the UCLA James A. Doolittle Theatre in Hollywood (formerly the Huntington Hartford Theatre) last season with the American premiere of Tom Stoppard's spy-thriller *Hapgood* starring Judy Davis, Roger Rees and Simon Jones, and we adopted the phrase the "Ahmanson-at-the-Doolittle" to identify us in our home away from home.

We are currently presenting our entire 1989-90 season at

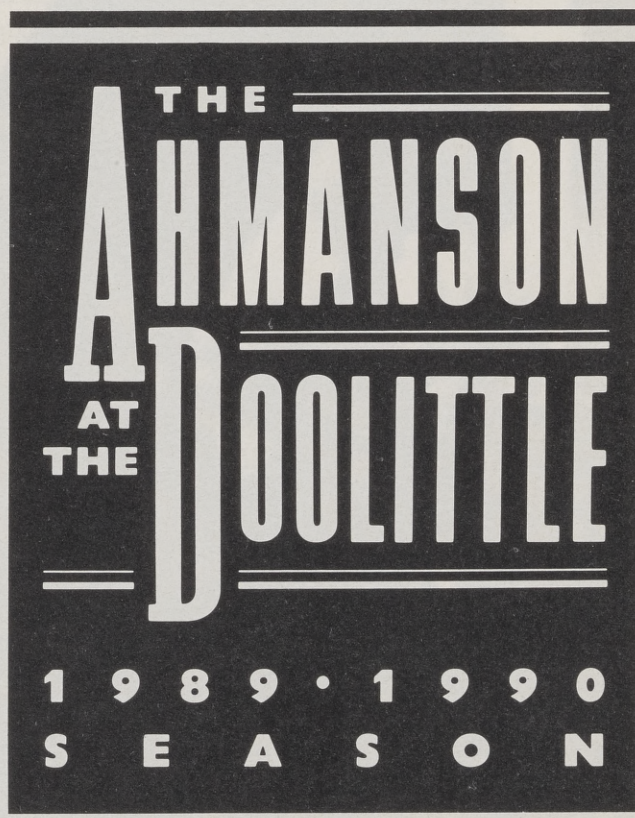
the Doolittle, which opened with the critically-acclaimed production of Edward Albee's *Who's Afraid of Virginia Woolf?* starring Glenda Jackson and John Lithgow, and continues with Pulitzer Prize and Tony Award-winning author August Wilson's poignant drama *The Piano Lesson*, A.R. Gurney's new comedy hit, *The Cocktail Hour*, and our own Neil Simon's latest smash, *Rumors*.

If you would like further information about the Ahmanson-at-the-Doolittle season and/or learning of the benefits of becoming a subscriber (such as priority seating and special discounts), please call (213) 972-7373.

Again, welcome to The Music Center, the Ahmanson Theatre and to the work of Center Theatre Group.

We feel certain that after seeing this electrifying production of *The Phantom of the Opera*, you will want to continue your theatregoing experiences with us.

Enjoy the show!



Robert Guillaume



CAMERON MACKINTOSH and
THE REALLY USEFUL THEATRE COMPANY, INC.

present

The PHANTOM of the OPERA®

starring

ROBERT GUILLAUME

DALE KRISTIEN

REECE HOLLAND

LEIGH MUNRO NORMAN LARGE CALVIN REMSBERG
GUALTIERO NEGRINI BARBARA LANG ELISABETH STRINGER

Music by

ANDREW LLOYD WEBBER

Lyrics by

CHARLES HART

Additional lyrics by RICHARD STILGOE

Book by RICHARD STILGOE & ANDREW LLOYD WEBBER

Based on the novel 'Le Fantôme de l'Opéra' by GASTON LEROUX

Production Design by MARIA BJÖRNSON

Lighting by ANDREW BRIDGE

Sound by MARTIN LEVAN

Musical Director ROGER CANTRELL

Musical Supervision & Direction DAVID CADDICK

Production Supervisor MITCHELL LEMSKY

Orchestrations by DAVID CULLEN & ANDREW LLOYD WEBBER

Casting by JOHNSON-LIFF & ZERMAN General Management ALAN WASSER

Musical Staging & Choreography by GILLIAN LYNNE

Directed by HAROLD PRINCE

CENTER THEATRE GROUP

MUSIC CENTER ● AHMANSON THEATRE



*Robert Guillaume and
Dale Kristien*

CAST

The Phantom of the Opera	ROBERT GUILLAUME
Christine Daaé	DALE KRISTIEN
Raoul, Vicomte de Chagny	REECE HOLLAND
Carlotta Giudicelli	LEIGH MUNRO
Monsieur André	NORMAN LARGE
Monsieur Firmin	CALVIN REMSBERG
Madame Giry	BARBARA LANG
Ubaldo Piangi	GUALTIERO NEGRINI
Meg Giry	ELISABETH STRINGER
Monsieur Reyer	D.C. ANDERSON
Auctioneer	RICHARD GOULD
Porter/Marksman	SEAN SMITH
Monsieur Lefèvre/Don Attilio/Passarino	GARY MARSHAL
Joseph Buquet	GENE BRUNDAGE
Firechief	KRIS PRUET
Slave Master ("Hannibal")	JEFFREY AMSDEN
Flunky/Stagehand	JAMES HOGAN
Policeman	CARLO THOMAS
Page ("Don Juan Triumphant")	RHONDA DILLON
Porter/Fireman	WILLIAM SCOTT BROWN
Page ("Don Juan Triumphant")	CANDACE ROGERS-ADLER
Wardrobe Mistress/Confidante ("Il Muto")	GAIL LAND HART
Princess ("Hannibal")	JANI NEUMAN
Madame Firmin	RIO HIBLER-KERR
Innkeeper's Wife ("Don Juan Triumphant")	CATHERINE CACCAVALLO
The Ballet Chorus of the Opéra Populaire	ELKIN ANTONIOU,
	LESLIE-NORIKO BEADLES, MADELYN BERDES,
	MARY ALYCE LAUBACHER, REBECA RAMOS, SYLVIA RICO
Ballet Swing	IRENE CHO
Swings	KAREN BENJAMIN,
	JOSEPH DELLGER, BRAD SCOTT

Understudies

Understudies never substitute for the listed players unless a specific announcement is made at the time of the performance.

For The Phantom-NORMAN LARGE, JOSEPH DELLGER; For Christine-MARY EASTERLING, JANI NEUMAN; For Raoul-JOSEPH DELLGER, SEAN SMITH; For Firmin-RICHARD GOULD, CARLO THOMAS; For André-SEAN SMITH, BRAD SCOTT; For Carlotta-CATHERINE CACCAVALLO, RIO HIBLER-KERR; For Madame Giry-KAREN BENJAMIN, RHONDA DILLON; For Piangi-WILLIAM SCOTT BROWN, KRIS PRUET; For Meg-ELKIN ANTONIOU, MARY ALYCE LAUBACHER.

THE PHANTOM OF THE OPERA Principal Conductor: Roger Cantrell; Assistant Conductor: Larry Blank. Orchestra: Violins-Jay Rosen (Concert Master), Pavel Farkas, Francine Walsh, Ezra Kliger, Pat Morgan, Kimiyo Takeya, Rhonni Hallman, Lily Ho Chen; Violas-Cynthia Morrow, Jan Karlin; Cellos-Nancy Stein, Christine Ermacoff; Bass-Stephens LaFever; Harp-Toni Robinson; Flute/Piccolo-Paul Fried; Flute/Clarinet-James Ercole; Oboe/English Horn-Phil Ayling; Clarinet/Eb Clarinet/Bass Clarinet-Roy D'Antonio; Bassoon-Rose Corrigan; Trumpet-Burnett Dillon, Bob O'Donnell; Bass Trombone-Jon Bonine; French Horn-Brian O'Connor, Todd Miller, William Alsup; Percussion-Tom Raney, Jerry Williams; Keyboards-Jeffrey Silverman, Larry Blank.

PROLOGUE

The stage of the Paris Opéra House, 1911

OVERTURE

ACT ONE — PARIS 1881

Scene 1 — The dress rehearsal of “Hannibal”

“Think of Me” Carlotta, Christine, Raoul

Scene 2 — After the Gala

“Angel of Music” Christine and Meg

Scene 3 — Christine’s dressing room

“Little Lotte/The Mirror” (Angel of Music) Raoul, Christine, Phantom

Scene 4 — The Labyrinth underground

“The Phantom of the Opera” Phantom and Christine

Scene 5 — Beyond the lake

“The Music of the Night” Phantom

Scene 6 — Beyond the lake, the next morning

“I Remember/Stranger Than You Dreamt It” Christine and Phantom

Scene 7 — Backstage

“Magical Lasso” Buquet, Meg, Madame Giry and Ballet Girls

Scene 8 — The Managers’ office

“Notes/Prima Donna” Firmin, André, Raoul, Carlotta,
Giry, Meg, Piangi and Phantom

Scene 9 — A performance of “Il Muto”

“Poor Fool, He Makes Me Laugh” Carlotta and Company

Scene 10 — The roof of the Opéra House

“Why Have You Brought Me Here/Raoul, I’ve Been There” Raoul and Christine

“All I Ask of You” Raoul and Christine

“All I Ask of You” (Reprise) Phantom

ENTR'ACTE
ACT TWO — SIX MONTHS LATER

Scene 1 — The staircase of the Opéra House, New Year's Eve
"Masquerade/Why So Silent" Full Company

Scene 2 — Backstage

Scene 3 — The Managers' office
"Notes/Twisted Every Way" André, Firmin, Carlotta, Piangi, Raoul,
Christine, Giry and Phantom

Scene 4 — A rehearsal for "Don Juan Triumphant"

Scene 5 — A graveyard in Peros
"Wishing You Were Somehow Here Again" Christine
"Wandering Child/Bravo, Bravo" Phantom, Christine and Raoul

Scene 6 — The Opéra House stage before the Premiere

Scene 7 — "Don Juan Triumphant"
"The Point of No Return" Phantom and Christine

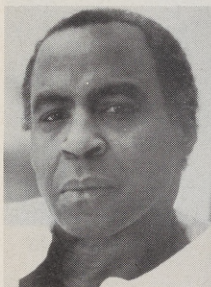
Scene 8 — The Labyrinth underground
"Down Once More/Track Down This Murderer" Full Company

Scene 9 — Beyond the lake

Gualtiero Negrini (center) and company.



PROFILES



ROBERT GUILLAUME



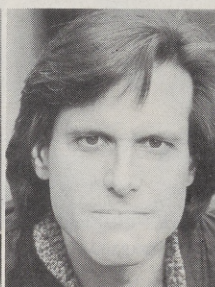
DALE KRISTIEN



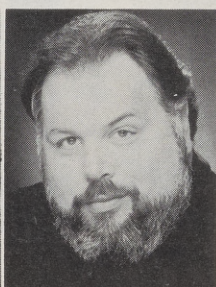
REECE HOLLAND



LEIGH MUNRO



NORMAN LARGE



CALVIN REMSBERG

ROBERT GUILLAUME (*The Phantom of the Opera*) returns to the stage after a successful television career garnering two Emmy's for performance in the hit series "Soap" and "Benson."

Guillaume is a classically trained performer who began his career in opera and musical theatre. His extensive theatrical career both on and off-Broadway includes lead roles in *Purlie*, *Golden Boy* and *Guys and Dolls*, for which he received a Tony award nomination for his performance as Nathan Detroit. His other stage appearances include *Kwamina*, *Bambouche*, *Tambourines to Glory*, *Othello*, *Porgy and Bess*, *Apple Pie* and *Jacques Brel*. He has also starred in many films including Neil Simons' *Seems Like Old Times*, the critically acclaimed *Lean on Me*, *Wanted: Dead or Alive*, and the soon to be released *Death Warrant*. He has also appeared in such television films as *The Kid with the 200 IQ*, on which he also served as co-executive producer, and *The Penthouse*. Most recently, Guillaume starred in ABC's "The Robert Guillaume Show," a series on which he was co-creator and co-executive producer.

Robert Guillaume is a native of St. Louis, Mo., where he studied voice at Washington University under the tutelage of Leslie Chabay. He later received a scholarship to the Aspen, Colo., Music Festival. This appearance led to an apprenticeship at the Karamu Theatre where he made his debut in musicals and opera.

DALE KRISTIEN (*Christine Daaé*) is happy to have returned to her home in Los Angeles having just completed performing the role of Christine on Broadway. Before moving here she lived in New York performing on Broadway in *Show Boat* (as Magnolia) with Donald O'Connor, *Camelot* with Richard Burton, then Richard

Harris and at the "Showplace of the Nation" Radio City Music Hall in a full year of seasonal festivity as well as a tour to London singing "I Love New York" with the Rockettes. Since moving to Los Angeles, she has been seen on *Days of Our Lives* (two years as Janet), *Knots Landing*, *Superior Court* and a special appearance on the 1989 Presidential Inaugural Gala with Michael Crawford. In the theatre most recently, she played Margot in *The Desert Song* at California Music Theatre, Della in the L.A. premiere of *The Gifts of the Magi* at the Coast Playhouse, Kathryn in *Intimate Strangers* at the Long Beach Civic Light Opera and Tuptim in *The King and I* at the San Bernardino Civic Light Opera. In addition to many other regional productions she has spent four seasons at the Sacramento Music Circus in such roles as Mabel in *The Pirates of Penzance* and Julie Jordan in *Carousel*, these two co-starring with her husband Peter Reckell. Dale has also donated her talent and time to all five Annual AIDS Project/L.A. benefits saluting such musical giants as Stephen Sondheim, Jule Styne, Leonard Bernstein and Jerry Herman.

REECE HOLLAND (*Raoul, Vicomte de Chagny*) is certainly no stranger to L.A. audiences. He came directly to *Phantom* from the L.A. production of *Les Misérables* where he originated the role of the young romantic, Marius. Reece was also seen at the Shubert Theater in *Cats* where he played numerous roles including Rum Tum Tugger, Gus, Munkustrap and Skimbleshanks. He also appeared at the Pantages Theatre in *La Cage aux Folles*, with Gene Barry and played the whip cracking Hanna on tour with Larry Kert and Harvey Evans. Prior to moving to L.A., Reece appeared as Barnaby in *Hello*

Dolly!, with Carol Channing, was one of the renowned New Yorkers at Radio City Music Hall in *The Amazing Christmas Spectacular!* and *America!*, toured with *They're Playing Our Song* with Lorna Luft and Susan Anton, danced as the soldier in Stravinsky's *The Soldier's Tale* with the Pittsburgh Symphony, and traveled the world performing on cruise ships. On television, recent guest appearances include "The 25th Anniversary Celebration of the Music Center," "The Pat Sajak Show," "The Home Show," "The National Easter Seal Telethon," and "The March of Dimes Telethon." Reece continually lends his support and talents to numerous organizations including the Music Center. Reece has recorded extensively in Nashville, New York, and L.A. and is currently developing his one-man show based on original music of Steve Shore and Eric Vetro. Reece graduated from Belmont College in Nashville, TN with a degree in Music Education.

LEIGH MUNRO (*Carlotta Giudicelli*) has been a leading soprano with the New York City Opera having the honor of opening their season for the last three consecutive years. Leigh has been involved in their productions of *La Traviata*, *La Rondine*, *La Bohème*, *Casanova* and *Die Fledermaus* as well as *Sweeney Todd*, *Candide*, *The Mikado*, *Music Man* and *New Moon*, which was seen recently on Great Performances for PBS. She has performed with the opera companies of Boston, San Francisco, Baltimore, Pittsburgh, Columbus, Cincinnati, Houston, Michigan, Philadelphia, Toledo, Tulsa and San Diego as well as Calgary, Winnipeg, Hamilton and Toronto. She made her European debut at the Chatelet Theater in Paris in *Les Pêcheurs des Perles*. A native of Lansdowne, Pennsylvania she began her career

AHMANSON



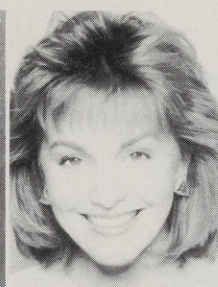
GUALTIERO NEGRINI



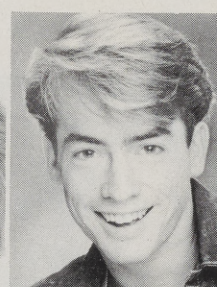
BARBARA LANG



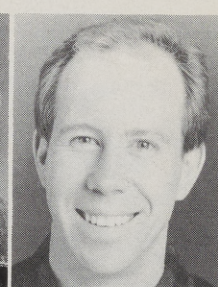
ELISABETH STRINGER



MARY EASTERLING



JEFFREY AMSDEN



D.C. ANDERSON

in musical theater with such roles as Julie in *Carousel* and Guenevere in *Camelot* opposite Howard Keel.

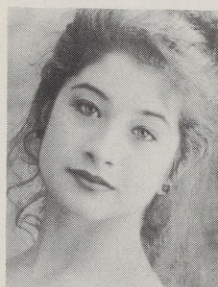
NORMAN LARGE (*Monsieur André*) played three highly diverse roles in the Broadway production of *Les Misérables*. He originated the role of the benevolent Bishop of Digne, became the incorrigible innkeeper Monsieur Thenardier and finally played the insatiately judicial Inspector Javert. Norman is actively involved in the development of new plays at the Bristol Riverside Theater having just played the role of Daniel Donnelly in *Wintertime*, a new drama by John Liam Joyce. No stranger to L.A. audiences Norman opened the Los Angeles production of *Cats* in the role of Gus, the Theater Cat. He performed six roles in *A Doll's Life* in this theater and subsequently on Broadway, and was Hans in *Silverlake* at the Dorothy Chandler Pavilion. Norman's television credits include *Phineas T. Smart*, the female slave trader on *One Life to Live*, Danny Buchanan in *Street Scene* for PBS and *General Hospital*. He toured internationally as Tony in *West Side Story* and in the U.S. as the Prince in *The Student Prince*, the Padre in *The Man of La Mancha* and Lun Tha in *The King and I*. He can be heard on the original cast recordings of *Les Misérables*, *A Doll's Life* and *Silverlake*. Norman holds a master's degree from Manhattan School of Music and studied acting with the late Peggy Feury.

CALVIN REMSBERG (*Monsieur Firmin*) *The Phantom of the Opera* marks Mr. Remsberg's second association with director Harold Prince, his first being the Beadle in the national tour of *Sweeney Todd* with Angela Lansbury, which he later filmed for television in Los Angeles. Coincidentally, *Phantom* also marks his second association with composer Andrew Lloyd Webber. For four years, Mr. Remsberg was seen as the wise Old Deuteronomy in the national tour of *Cats*. He recently created the role of the Mayor in Mary Rodger's new musical, *The Griffin and the Minor Canon*. Off-Broadway and regionally, he has appeared in *Kismet*, *The Robber Bridegroom*, *Pirates of Penzance*, *The Mikado*, and *Oliver!* among others. He has also appeared in such films as *The Exorcist* and *Scorpio*. Mr. Remsberg has also sung with the Wolf Trap, Washington, Boston, and New York City Opera companies. He is also former director of theatre at the Madeira and Spence schools, and a graduate of the College of William and Mary.

GUALTIERO NEGRINI (*Ubaldo Piangi*) This tenor from Los Angeles has sung leading roles with Lyric Opera of Chicago, The Washington Opera, Long Beach Grand Opera, Tulsa Opera, Chattanooga Opera, Albuquerque Opera Theatre as well as the Chicago Symphony Orchestra, Fresno Symphony and Orchestra of Illinois. He performed Nanki-Poo in *The Mikado*

staged by Peter Sellars for Lyric Opera of Chicago in 1983. At age 21 he was the last minute replacement in the role of Ferrando in Mozart's *Così fan tutte* for Lyric Opera of Chicago's 1982 production, making him the youngest tenor to ever sing a leading role in a major American opera house. He has been a winner of the San Francisco Opera auditions, Lyric Opera of Chicago auditions, and a semi-finalist in the Metropolitan Opera auditions. Mr. Negrini resides in the Los Angeles area where he is a conductor and voice coach.

BARBARA LANG (*Madame Giry*) is no stranger to the Los Angeles Music Center having appeared as Abigail Adams in 1776 at the Dorothy Chandler Pavilion, Astrid in *A Doll's Life* at the Ahmanson, and Salome in *The Robber Bridegroom* at the Mark Taper Forum for which she received the Los Angeles Drama Critics Circle Award and a New York Drama Desk nomination. Some of her Broadway credits include *The Robber Bridegroom* (Salome); *Mame*, the revival starring Angela Lansbury (Sally Cato); *So Long 174th Street* (Angela); *A Doll's Life* (Astrid); *Apple Tree*; *Promises, Promises*; *Anyone Can Whistle* and *A Little Night Music*, directed by Hal Prince. Ms. Lang's TV appearances have ranged from selling soap to soap opera and she has most recently been seen as Lucy, the uptight mother in the movie *Wierd Science*.



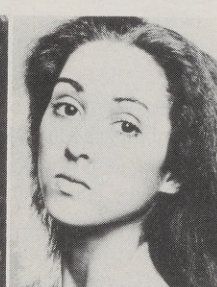
ELKIN ANTONIOU



LESLIE-NORIKO BEADLES



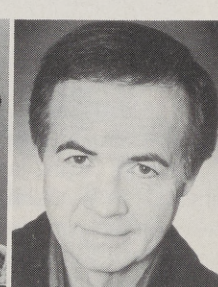
KAREN BENJAMIN



MADelyn BERDES



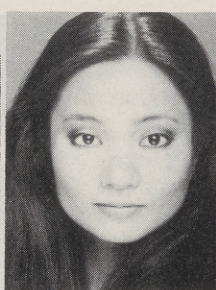
WILLIAM SCOTT BROWN



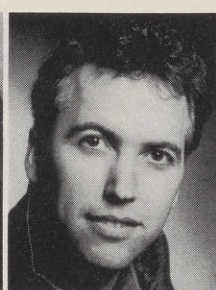
GENE BRUNDAGE



CATHERINE CACCAVALLO



IRENE CHO



JOSEPH DELLGER



RHONDA DILLON



RICHARD GOULD



RIO HIBLER-KERR

ELISABETH STRINGER (*Meg Giry*) Although *Phantom of the Opera* is Ms. Stringer's Equity debut, she has been performing in Civic Light Opera productions throughout Southern California for the past two years. Credits include Liat in *South Pacific*, Dawn in *The Best Little Whorehouse in Texas*, *My Fair Lady*, *The New Moon*, *The Pajama Game*, and most recently Chava in *Fiddler on the Roof*. She received her ballet training on scholarships at Stanley Holden Dance Center in L.A. and The Joffrey Ballet in N.Y. Ms. Stringer is very thankful to everyone she has worked with and dedicates her performances to her parents for all their love and support.

MARY EASTERLING (*Christine Standby*) makes her L.A. theatre debut in *Phantom of the Opera*. She appeared in the European and U.S. tours of *Evita*. Favorite roles include Rebecca in *Rags*, Maria in *West Side Story*, Viola in *Twelfth Night*, Julie Jordan in *Carousel*. Other credits include appearances at the Goodman Theatre, The Denver Center, and with Lawrence Welk and the New Christy Minstrels.

JEFFREY AMSDEN's (*Slave Master*) feature film credits include *Joan Lui* in Italy and Bill Cosby's *Leonard Part IV*. Television credits include *Coach*, *The Tracy Ullman Show*, *Dancin' to the Hits*, *The American Music Awards* and *The Academy Awards*. Other credits include The Joffrey Ballet Concert Group, Chamber Ballet USA and the workshop for *Jerome Robbins' Broadway*.

D.C. ANDERSON (*Monsieur Reyer*) appeared in national touring companies of *The Life and Adventures of Nicholas Nickleby* and *Pippin*. Regional theatre credits include the companies of Long Island Stage, Northlight Theatre, Great Lakes Shakespeare Festival, American Heartland, The Odyssey, and the New American Theatre. He can occasionally be found singing at the Gardenia.

ELKIN ANTONIOU (*Ballet Chorus*) has danced with Los Angeles Chamber Ballet, Long Beach Ballet and Fort Worth City Ballet. She has also danced and choreographed for Valkyrie Productions. She has appeared in the television movie *The Kitty O'Neil Story*, a theatre production entitled *Circles of Darkness* and various commercials. She would like to thank God for her husband, Bobby.

LESLIE-NORIKO BEADLES (*Ballet Chorus*) is a native of Southern California. She moved to San Francisco at age fifteen where she studied on full scholarship at the San Francisco Ballet School. For three years, she performed with the San Francisco Ballet in *Nutcracker*, *Les Sylphides*, *A Midsummer Night's Dream*, *Stars and Stripes* and *La Fille Mal Gardée*. Now, at nineteen, this is her first Equity show, and she expresses appreciation to her parents, teachers, and friends.

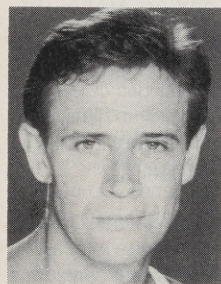
KAREN BENJAMIN (*Swing*), whose singing ranges from musical theatre to opera to cabaret, has played Kate in *Kiss Me, Kate* and Maria in *West Side Story*. Other Los Angeles credits include *She Loves Me*, *The Most Happy Fella*, *The Boys From Syracuse*, *Leave It To Jane* and *Blame It On The Movies*.

MADELYN BERDES (*Ballet Chorus*) is a former member of New York's Joffrey Ballet and Feld Ballet. She recently returned from four years in Europe dancing in Cologne, West Germany and Zurich, Switzerland. Born in Milwaukee, Wisconsin she received her formal education at The Washington Ballet Academy in Washington, D.C.

WILLIAM SCOTT BROWN (*Porter/Fireman*) is pleased to be making his Los Angeles debut in the same role he originated on Broadway. His credits include: Broadway, Off-Broadway, regional opera and musical theatre as well as numerous television commercials and voice over work. Mr. Brown was last seen in the role of Peppe in the West Coast Opera's production of *Pagliacci* at the Bob Hope Cultural Center's McCallum Theatre in Palm Desert, CA. He wishes to thank God and his parents in that order.

GENE BRUNDAGE (*Joseph Buquet*) Credits include Major General in *Pirates* (Drama Logue Critics Award), Quixote in *La Mancha* and 30 musical roles. Gene has appeared in regional opera throughout the U.S. and is recognized on film and TV in *Yes*, *Giorgio*, *All of Me*, *Cagney & Lacey* and *General Hospital*. Currently, executive producer of *Fun With Opera*, PBS Emmy winner.

CATHERINE CACCAVALLO (*Innkeeper's Wife*) has appeared with the opera companies of Boston (Konstanze), Chicago (Yvette, *La Rondine*), Central City (Gilda, Clorinda), and Whitewater (Violetta). She was the (Dew) Fairy in the PBS production of *Hansel and Gretel* and has been a guest artist with the Chicago Symphony Orchestra and the Allied Arts Series. These performances mark her Los Angeles debut.



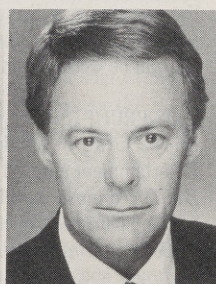
JAMES HOGAN



GAIL LAND HART



MARY ALYCE LAUBACHER



GARY MARSHAL



JANI NEUMAN



KRIS PRUET

AHMANSON



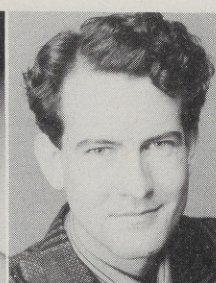
REBECA RAMOS



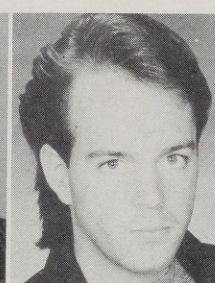
SYLVIA RICO



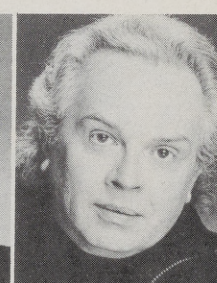
CANDACE ROGERS-ADLER



BRAD SCOTT



SEAN SMITH



CARLO THOMAS

IRENE CHO (*Dance Captain/Ballet Swing*) comes directly from playing Angel/George in *Jerome Robbins' Broadway*. She also appeared on Broadway in the original cast of *The Phantom of the Opera* and in *The King and I* with Yul Brynner. Off-Broadway, she was featured in *Funny Feet*. Other credits include Papermill Playhouse's *Sayonara*, The Joffrey Ballet Concert Group, Cleveland Ballet, American Ballet Comedy, commercials and *It's Showtime at the Apollo* for TV.

JOSEPH DELLGER (*Swing*) is very happy to be joining the company. Prior to *Phantom*, Mr. Dellger appeared in theatres across the country in such roles as Hamlet at Chicago's Court Theatre, Franklin Shepard in the new version of Sondheim's *Merrily We Roll Along* at A.C.T. in Seattle, and was part of the Arena Stage's Boston production of *Tomfoolery* as well as playing several roles in their production of *Candide*.

RHONDA DILLON (*Page*) has just returned to Southern California from two years with the Broadway Company of *Phantom*. A native Californian, she sang while in New York, principal roles in *Don Giovanni*, *La Bohème*, and *I Pagliacci* with local companies. Her voice can be heard on the sound tracks to *Empire of the Sun*, *Short Circuit II*, and *Burglar*. Rhonda loves both husband Burnette and daughter Erica for their patience and understanding.

RICHARD GOULD (*Auctioneer*) was last seen by Southern California audiences in the title role of *Sweeney Todd* at the PCPA TheatreFest. His regional credits include Benedick in *Much Ado About Nothing*, Carl Magnus in *A Little Night Music* and Richard in *Richard III*. He has worked locally for South Coast Repertory and the Mark Taper Forum.

RIO HIBLER-KERR (*Madame Firmin*) marks her Ahmanson debut with this production of *Phantom*. Credits include Los Angeles productions of *Bittersweet* with Shirley Jones, and *Elixir of Love* for the Fringe Festival, as well as guest-starring opposite Vicki Lawrence in *Mama's Family*. She would like to thank her family and friends for their support along the way.

JAMES HOGAN (*Flunky/Stagehand*) has been featured in the L.A. productions of *Woman of the Year* with Lauren Bacall, *Zoot Suit*, *Best Little Whorehouse*, *Quirks* and *Elvira*. He began his career in Australia as a dancer with the Australian Contemporary Dance Co., and has performed in the top nightspots in Europe, as well as Las Vegas, Tahoe and Reno.

GAIL LAND HART (*Wardrobe Mistress/Confidante*) is of that curious species — comedic opera singer. You may have seen her displayed in *Mass*, *Sound of Music*, *Fiddler* and *Kismet* opposite Howard Keel. While at UCLA, she received the Natalie Wood Award for Best Actress and the Frank Sinatra for Best Singer. She was also a Metropolitan Opera auditions finalist. Her angels are Eliza and Katie.

MARY ALYCE LAUBACHER (*Ballet Chorus*) a native of Oxnard, CA marks her musical theater debut in *Phantom*. Most recently with Sacramento Ballet where she performed major roles in all the great classics. She has also danced with San Francisco, Pacific Northwest and Santa Barbara Ballets. Mary Alyce thanks her parents and her brothers, all six.

GARY MARSHAL (*Monsieur Lefèvre/Don Attilio*) After touring as Julian in *42nd Street*, Gary is delighted to be back where he filmed Warner Bros. *Camelot* (Sir Lionel), co-starred in TV's *That Girl* and *The Ugliest Girl in Town*, and was Bert Atwater for two years on *The Days of Our Lives*.

JANI NEUMAN (*Princess*) is extremely happy to be making her LA debut in *The Phantom of the Opera*. She has been on the road for 5 years performing in theatres and clubs across the country, as well as performing on the high seas. Recently relocating to LA, she loves that she will be working and living in the same city!

KRIS PRUET (*Firechief*), born in Los Angeles, can be heard in his debut album from MSA Entertainment entitled *Vic, Grant, Marco and Zac* . . . a music novel. On the project, he is writer, producer and performer. He has appeared in *Berlin to Broadway*, *West Side Story*, *Boris Godunov* and a five-year run at the famed cabaret The Horn.

REBECA RAMOS (*Ballet Chorus*) was born in Mexico City, and first trained under the direction of Martha Trejo at the Ballet School "Del Valle." Rebeca joined the National Ballet Company of the Institute of Fine Arts in Mexico City at the age of 17 where she started as a corp de ballet and soon became a principal dancer.

SYLVIA RICO (*Ballet Chorus*) At eleven, Sylvia began training in Tucson, Arizona. At seventeen, she was one of ten dancers chosen to represent the U.S. in Moscow at the 14th International Ballet Competition. Professional endeavors include Houston Ballet Co., South Coast Ballet, Long Beach Ballet, Ballet Pacifica, and most recently, The Glory of Christmas as soloist dancer.

CANDACE ROGERS-ADLER (*Page*) Credits include: Juno in *The Tempest* at the Mark Taper Forum, *Sweeney Todd* on Broadway and *Nine* (the tour). Principal operatic roles with: L.A.O.T., S.D.O., Orlando and Kentucky opera companies. Awards: First Place Zachary Competition; thrice regional finalist-Metropolitan Opera competition. Favorite role: Queen in *The Magic Flute*.

BRAD SCOTT (*Swing*) A Southwest Metropolitan Opera winner, Brad's performances include *A Little Night Music* (Mr. Bergman; understudied Ron Raines/Carl Magnus); *Jesus Christ Superstar* (Caiaphas); *Show Boat* (Steven Baker). He continues *Phantom* in L.A. having been with the production staff in N.Y. Brad recently served on the production design staff for *Macbeth*, *Legs Diamond* and *Suds*.

SEAN SMITH (*Porter/Marksman*) was born and raised in Northern California. Most recently he toured the Midwest in *Pirates of Penzance* with Gary Sandy. Last L.A. appearance was as Frank in the waiver production of *Welcome to Welfare*. Sean would like to thank Lara Teeter for his aid and encouragement, and Leanna Polk . . . for everything.

CARLO THOMAS (*Policeman*) versatile character actor, has played such diverse roles as the pompous Joseph Hughes in the Broadway production of *1776*, the comic Don Bartolo in

The Barber of Seville, and the murderous Sheriff in Menotti's *Martin's Lie*. He also teaches voice to many Broadway, television and film performers.

ANDREW LLOYD WEBBER (*Composer/Book/Co-Orchestrator*) was born in 1948. He is the composer of *Joseph and the Amazing Technicolor Dreamcoat* (1968, extended 1972), *Jesus Christ Superstar* (1971), the film scores of *Gumshoe* (1971) and *The Odessa File* (1973), *Jeeves* (1974), *Evita* (1976), *Variations* (1978) and *Tell Me on a Sunday* (1979), combined as *Song and Dance* (1982), *Cats* (1981), *Starlight Express* (1984), *Requiem* (1985), a setting of the Latin Requiem Mass, *The Phantom of the Opera* (1986) and *Aspects of Love* (1989). Mr. Lloyd Webber's awards include four Tony Awards, four Drama Desk Awards, three Grammys, including the award for Best Classical Contemporary Composition for *Requiem* in 1986, and three "Larrys." He was honored in 1988 with an award for Creative Achievement by B'nai Brith in New York. In October 1982 he became the first person to have three musicals running in New York and three in London, a record he equaled once more in January 1988 when *The Phantom of the Opera* opened successfully in New York, when he became the first recipient of the American Society of Composers, Authors and Publishers' Triple Play Award.

HAROLD PRINCE (*Director*) has directed and/or produced 51 musicals, plays and operas, beginning with *The Pajama Game* in 1954. He is currently represented on Broadway, in Los Angeles and in London's West End by *The Phantom of the Opera*, at the Metropolitan Opera by *Faust* and is presently directing a new musical, *Kiss of the Spider Woman*. He served on the National Council for the Arts for six years. Mr. Prince's Tony Award for his direction of *The Phantom of the Opera* is his sixteenth.

CHARLES HART (*Lyrics*) was born in London in 1961 and educated at Desborough School, Maidenhead and Cambridge University, where he gained an honors degree in music. He then went on to take a course in Advanced Composition at the Guildhall School of Music and Drama, London. He appeared in some 13 plays, musicals and operas while at University, where he also wrote words and music for a variety of songs and one (unperformed) musical, *Moll Flanders*. After leaving the Guildhall, he

worked as a keyboard player, rehearsal pianist and vocal coach in London's West End. He is composer/lyricist of the title song for the U.K. TV series *Watching*, and has recently completed work (with lyricist Don Black) on the new Andrew Lloyd Webber musical *Aspects of Love* currently running in London. His song cycle, *Love Songs*, along with a short orchestral piece, *Show Piece*, will be heard on BBC Radio in the spring.

RICHARD STILGOE (*Book and Additional Lyrics*) is the composer/lyricist of several hundred songs which have played on radio, on television (in his own series and everyone else's) and on stages all over the world. His one-man show has been seen at festivals from Edinburgh to Adelaide, his cabaret act in London and New York and at Windsor Castle for H.M. The Queen, and his two-man show with Peter Skellern in London's West End. His collaboration with Andrew Lloyd Webber on *Cats*, *Starlight Express* and now *The Phantom of the Opera* has enabled him to found The Orpheus Trust, which helps disabled children to play and enjoy music. Much of his work is now with children. He has his own BBC 1 children's series, introduces opera to children at Glyndebourne and he is a Director of the National Youth Music Theatre, for whom he wrote the words and music of *Bodywork*, a musical that takes place inside the human body, which premiered at the 1987 Edinburgh Festival and opens in London in 1990.

GILLIAN LYNNE's (*Choreography and Musical Staging*) first collaboration with Andrew Lloyd Webber, on *Cats*, earned her an Olivier Award, the Austrian Government's Order of Merit for her direction and choreography of *Cats* in Vienna, which has subsequently played in East Berlin and Moscow, while her Paris production has been nominated for three Molière Awards. She has directed and/or choreographed over 40 London and Broadway shows including *Roar of the Greasepaint*, *The Match Girls*, *Pickwick*, *How Now Dow Jones*, *Tonight at Eight*, *Songbook*, *Tomfoolery*, *Jeeves Takes Charge*, *Once Upon a Time*, *My Fair Lady*, *Cabaret*, and Andrew Lloyd Webber's latest musical *Aspects of Love*. Her credits for the Royal Shakespeare Company include: *The Comedy of Errors*, *A Midsummer Night's Dream*, *As You Like It*, *The Boyfriend*, *The Way of the World* and *Once in a Lifetime*. For the Royal Opera House, Covent Garden: *Midsummer Marriage*, *The Trojans*, *Parsifal* and *The Flying Dutchman*. Her 11 major films include:

Half a Sixpence, *Man of La Mancha*, *Vacation 2*, *Yentl* and in 1991 she will stage the film of the hit musical *Les Misérables* with the director Alan Parker. Miss Lynne's numerous television credits include: *The Muppet Show Series*; the ballet, *The Fool on the Hill* for Australian TV, based on the Beatles music, which won 3 major awards; for the BBC *The Morte D'Arthur* which netted her the Engel International TV Drama Award and most recently *A Simple Man* which she devised, directed and choreographed for the BBC based on the life and works of L.S. Lowry and which won her the 1988 British Academy Award for Best Arts Programme, it has since received considerable acclaim in the theatre. In 1990 Miss Lynne will be making her debut at the Metropolitan Opera House in New York with a new production of *Faust*, working once again with Hal Prince. Gillian is married to actor/producer Peter Land.

MARIA BJÖRNSON (*Production Designer*), the winner of the 1988 Tony, Drama Desk and Outer Critics' Circle Awards for her set and costume designs for *The Phantom of the Opera*, has designed some 80 productions. In addition to *The Phantom of the Opera*, she is currently represented in the West End by *Aspects of Love* and more recently by Cameron Mackintosh's production of the Stephen Sondheim/James Goldman musical *Follies* (which, as well as *Phantom*, won the Drama Magazine award for best design.) Maria's most recent opera productions include *Donnerstag Aus Licht*, *Der Rosenkavalier* and *Tales of Hoffmann* at the Royal Opera House, Covent Garden; *Die Valkyre*, *Toussaint L'Ouverture* and *Carmen* for the English National Opera at the Coliseum; *The Queen of Spades* for the Nederlandse Opera; and *Katya Kabonova* and *Jenifa* for the Houston Opera. In 1983, Maria was the winner of the silver medal at the Prague Biennale for *The Janáček Cycle* at the Welsh National Opera. Her theatre work includes *Hamlet*, *The Tempest*, *Camille*, *Measure for Measure*, *The Way of the World* and *A Midsummer Night's Dream* for the Royal Shakespeare Company; *The Cherry Orchard* for the Chichester Festival Theatre and *The Lonely Road* at The Old Vic.

ANDREW BRIDGE (*Lighting Designer*) has worked extensively throughout the world, notably *Torvill and Dean — The World Tour*, *Oliver!* and *An Evening With Tommy Steele*. For ten years he was Shirley Bassey's personal lighting designer. His other West

End credits include *The Phantom of the Opera*, *Little Me*, *Billy Bishop Goes to War*, *Canterbury Tales*, *The Boyfriend*, *Tomfoolery*, *Carte Blanche*, *Blondel*, *Abbracadabra* and the revolutionary *Time*. In London, Mr. Bridge is lighting consultant for the exciting design company Imagination, where he applies his talent to international presentations, industrial theatre, architectural projects. He designed the floodlighting for the spectacular headquarters of Lloyds of London. Recently he designed the lighting for the West End production of *Aspects of Love*. His lighting design for *The Phantom of the Opera*'s New York production won him the 1988 Tony, Drama Desk and Outer Critics' Circle awards.

MARTIN LEVAN (*Sound Designer*) first began his career in the theatre in 1984 when he supervised the sound for *Song and Dance* in London. Since then he and his company, Martin Levan Sound Design Ltd., have been responsible for designing the sound for almost all of the worldwide productions of *Cats*, *The Phantom of the Opera*, *Starlight Express*, *Song and Dance* and performances of Andrew Lloyd Webber's *Requiem*. Martin's recordings include the cast albums of most of the above shows, one of which was *Cats* in New York which won a Grammy Award. His most recent design was for Andrew Lloyd Webber's *Aspects of Love* in London. Martin lives in Beaconsfield, England, with his wife Karen, and their three children, Remy, Toby and Kim.

ROGER CANTRELL (*Musical Director/Conductor*) conducted the Houston Grand Opera's 1987 10th Anniversary tour of Gershwin's *Porgy and Bess*. This production took him to Pompeii, where he conducted the Warsaw Philharmonic in a 2,000 year-old amphitheatre. Previously, he served as associate musical director of the Seattle Opera and conducted Peter Brook's production of *La Tragédie de Carmen* at Lincoln Center. His recent engagements include: Musical Director, First National tour, *Les Misérables* in Boston, Philadelphia and the Kennedy Center; the Houston Grand Opera's revival production of *Show Boat* and performances of *Il Barbiere di Siviglia* in Syracuse and Buffalo.

DAVID CADDICK (*Musical Supervision and*

Direction) was born in Mexborough, Yorkshire, England. He studied piano and conducting at both the London College and Royal College of Music. He has been musical director for the London production of *Jesus Christ Superstar* and *Evita* and musical director for The Royal Shakespeare Company. For the past five years he has been the executive music director for The Really Useful Group with responsibility for the productions of *Cats*, *Song and Dance* (London and Broadway), *Starlight Express* and *The Phantom of the Opera*. He has conducted several performances of Andrew Lloyd Webber's *Requiem*, including the Australian premiere at the Sydney Opera House. He was associate producer of the London cast recording of *Follies* and recently produced a complete symphonic recording of *Les Misérables*.

DAVID CULLEN (*Co-Orchestrator*) has worked for Andrew Lloyd Webber on the orchestrations of *Joseph and the Amazing Technicolor Dreamcoat*, *Cats*, *Song and Dance*, *Starlight Express*, *The Phantom of the Opera* and currently *Aspects of Love*. Other shows which he has orchestrated include the London revival of *Can-Can*, *Fat Pig*, *Abbracadabra* and Richard Stilgoe's *Bodywork*. In the recording studio he has arranged music for many artists including Sheena Easton, Tina Turner, Barbra Streisand, Dame Kiri Te Kanawa (the Christmas Songs album), Shirley Bassey, Toyah, the Kings Singers and Cantabile. He has composed music for television series *The Bretts*, *Relative Strangers* and *Surgical Spirit*.

RUTH MITCHELL (*Assistant to Mr. Prince*) has served as associate producer and assistant director on sixteen Harold Prince shows, including *Superman*, *Cabaret*, *Zorba*, *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *On the Twentieth Century*, *Sweeney Todd*, and the five worldwide productions of *Evita*. Miss Mitchell began her association with Mr. Prince as production stage manager on *West Side Story* and headed the back stage staffs on such other Prince works as *Fiorello!*, *She Loves Me!*, *A Funny Thing Happened on the Way to the Forum*, *Take Her, She's Mine*, and *Fiddler on the Roof*. Ruth was assistant director to Mr. Prince on the film version of *A Little Night Music*. Prior to joining Mr.

Prince, Miss Mitchell was the production stage manager for *Mr. Roberts*, *The King and I*, and *Gypsy*. She reproduced the original Jerome Robbins direction of *Fiddler* starring Zero Mostel, Herschel Bernardi, and Topol in London, in addition to *West Side Story* in New York. She is preparing to begin rehearsal for a new production of *Fiddler* starring Topol for a national tour. Currently, Miss Mitchell is assistant director for *The Phantom of the Opera*, which has companies in London, New York, Vienna and Tokyo.

JOHNSON-LIFF ASSOCIATES (*Casting*), which includes Casting Directors Geoffrey Johnson, Vincent G. Liff, Andrew Zerman, and Tara Jayne Rubin, have been responsible for the casts of *Lend Me A Tenor*, *Ain't Misbehavin'*, *Chess*, *Les Misérables*, *Me and My Girl*, *Starlight Express*, *Cats*, *Dreamgirls*, *Song and Dance*, *Amadeus* and *The Dresser* on the American stage. Television credits include primetime mini-series, movies-of-the-week, and the daytime series *Another World*. They are all members of the Casting Society of America.

CAMERON MACKINTOSH (*Producer*) has presented nearly 200 productions all over the world. His current London and Broadway successes include *The Phantom of the Opera*, *Les Misérables* and *Cats*. Other recent productions include Alain Boublil and Claude-Michel Schönberg's new musical, *Miss Saigon*, *Follies*, *Song and Dance* and *Little Shop of Horrors*. He is also presenting *Les Misérables* and *Cats* in Australia.

THE REALLY USEFUL THEATRE COMPANY, INC. (*Producer*) has been responsible for co-producing *Jeeves Takes Charge*, *Cats*, *Song and Dance*, *On Your Toes*, *Cafe Puccini*, *The Resistible Rise of Arturo Ui*, and *The Phantom of the Opera*. It has solely produced *Starlight Express*, *Daisy Pulls It Off*, *The Hired Man* and *Lend Me A Tenor*. This season they have co-produced *Shirley Valentine* and *Lend Me A Tenor* on Broadway and solely produced Andrew Lloyd Webber's *Aspects of Love* in London. The Really Useful Theatre Company is a wholly owned subsidiary of The Really Useful Group, which owns the Palace Theatre in London's West End and is actively involved throughout the world in theatre production, music and book publishing, television and radio.

OPENING NIGHT: MAY 31, 1989

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The Ahmanson Theatre expresses its gratitude to LEXUS, the luxury division of Toyota, whose corporate sponsorship helped make possible the Center Theatre Group's gala benefit of *The Phantom of the Opera*.

The Ahmanson's Outreach Program is made possible, in part, by a grant from the City of Los Angeles, Cultural Affairs Department.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The stage crew is represented by The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33.

RAMON RAMOS
1946-1990

The Music Center lost a behind-the-scenes leading man with the passing of Ramon Ramos, who had supervised the Center Theatre Group subscription office for the last five years.

Ramon was raised on a Pennsylvania farm in a family of 22 children; 14 actual siblings and 8 others adopted. His career as an investment counselor for New York's Brydock Savings was interrupted by military service in Vietnam, where he was wounded in a truck bombing. Prior to joining Center Theatre Group he was subscription director for the Hollywood YMCA.

His firm hand in the office and celebrated green thumb will be missed, but his generosity and cheerful courage are an indelible legacy.

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The Blue Ribbon Children's Holiday Festival

Both the Dorothy Chandler Pavilion and the Music Center Plaza were filled to capacity as fifth grade students from public and private schools throughout Los Angeles and surrounding counties took part in The Blue Ribbon Children's Holiday Festival, June 5, 7, 8 and 15.

Presented by The Blue Ribbon and coordinated by The Music Center Education Division, the festival featured the Los Angeles Music Center Opera performing *Where the Wild Things Are* and *Higglety Pigglety Pop!*, both by Maurice Sendak, with music by Oliver Knussen.

After seeing the operas, the students congregated on the Music Center Plaza to perform "The Wild Rumpus," a dance created especially for them.

Prior to the festival, participating schools received an extensive package of materials to prepare the students for their Music Center visit, including a 24-minute documentary videotape on the making of the two operas.

Co-chairmen of The Blue Ribbon Children's



Students from Golden Springs Elementary School in Diamond Bar during the Children's Festival.

Holiday Festival were Joyce Rosenblum and Sheila Weisman. Assistant co-chairmen were Phyllis Hennigan and Nancy Thornton.

The Blue Ribbon Children's Holiday Festival

was sponsored by the Kenneth T. and Eileen L. Norris Foundation, Sheila and Wally Weisman, The James Irvine Foundation and members of The Blue Ribbon.

Club 100 Presents Distinguished Artists Awards

Club 100's Ninth Annual Distinguished Artists Awards Luncheon honored ten very talented artists for their generous contributions to the arts.

Honored at the June 12th luncheon were songwriters Burt Bacharach and Carole Bayer Sager, screenwriter A. J. Carothers, architect Frank Gehry, cellist Lynn Harrell, actress/singer Dale Kristien, conductor David Alan Miller, actress/dancer Rita Moreno, dancer Beatriz Rodriguez and "Tonight Show" bandleader Doc Severinsen.

The luncheon was sponsored by UNOCAL.

(l-r) UNOCAL CEO Richard J. Stegemeier with songwriter Carole Bayer Sager at the Club 100 Distinguished Artists Awards Luncheon.



TGIF Concerts Attract Large Audiences



Jazz flutist Tim Weisberg delighted his large audience, which included officials from Coldwell Banker, sponsors of the TGIF series.

The Music Center's spring "TGIF" concert series was a resounding hit, judging from the thousands of downtowners who attended the free events. Top-notch entertainment, alfresco dining, great weather and a fun, casual atmosphere all contributed to the popularity of the concerts.

THE MUSIC CENTER

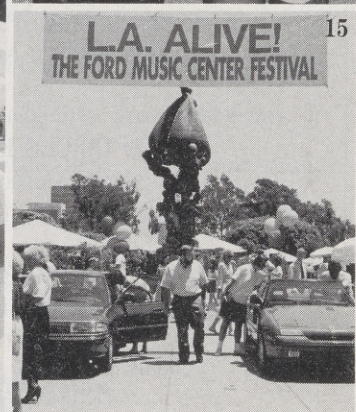
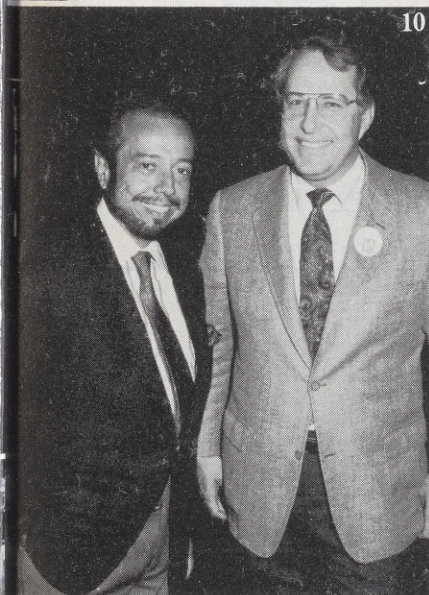


Highlights of L.A. Alive! 1990

(1) The Music Center honored Lodwick M. Cook as "Man of the Year" at the L.A. Alive! Gala. From left, Cook, with wife, Carole, and L.A. Alive! Gala co-chairs Mary Hart and her husband, business executive Burt Sugarman. (2) At the Gala (sponsored by Wells Fargo Bank), headliner Barry Manilow surprised his delighted audience when he invited Mary Hart to join him onstage for a duet. (3) Fred Hayman Beverly Hills sponsored the L.A. Alive! patron party. Pictured here, Betty Endo with Fred Hayman. (4) L.A. Alive! patrons enjoyed an exquisite evening at the home of Ginny and Henry Mancini. Pictured with the Mancinis are Anne Johnson, co-executive chair of the L.A. Alive! weekend, with her husband, Franklin. (5) Joy Fein, executive co-chairman of L.A. Alive!, with her hus-

band, Dr. Jerome Fein. (6) (l-r) Marvin and Barbara Davis chat with Lili Zanuck, L.A. Alive! patron chairman, and her husband, Richard, at the Mancini's. (7) MCI, the long-distance communications company, presented L.A. Alive! Carnivale. Here (l-r), Howard C. Crane, president, Pacific Division, MCI, with Carnivale committee member Leslie Blair, Esther Wachtell, and Carnivale's celebrity guest master of ceremonies, Fritz Coleman. (8) The Music Center Plaza, all dressed up for L.A. Alive! Carnivale festivities. (9) Joni Smith, left, and Deborah Tellefsen, co-chairmen of L.A. Alive! Carnivale. (10) Sergio Mendes Brasil '99 headlined at L.A. Alive! Carnivale. Pictured here (l-r), Sergio Mendes and Bill Selover, regional public affairs manager for Ford Motor Company. (11)

Captain Cardiac and the Coronaries wowed audiences at L.A. Alive! The Ford Music Center Festival. (12) (l-r) Festival co-chairmen Diane Morton and Jennifer Diener, hard at work on the Music Center Plaza. (13) Sixteen different hands-on workshops kept children of all ages busy at the Festival. Here, Twinkles the Clown with an attentive young audience. (14) Members of the L.A. Alive! festival committee. Front row, from left: Donna Mariash, Barbara Pinchuk, Connie Abell, Diane Morton (co-chairman), Alice Coulombe, and Susan Cotter; Back row, from left: Louise Epstein, Jennifer Diener (co-chairman), and Mary Zinser. Not pictured: Judy Ruderman. (15) Sponsor Ford Motor Company displayed two popular new models at L.A. Alive! The Ford Music Center Festival.



THE MUSIC CENTER

Education Guild Names Officers

The Education Guild of The Music Center Education Division held its annual installation dinner on June 3 to announce the new officers for 1990-91: Lovey Sherman — president; Raymonde Harter — vice president; Very Special Arts Festival coordinator; Maria Vairo — treasurer; chairman, Show-case of Artists; Eugenia Coles — recording secretary; Jodi Little — corresponding secretary; Mary Gisbrecht — parliamentarian; Jo Woods — historian; Luva Coulson — Very Special Arts Festival, co-chairman; Wynona Gardner — Music Center on Tour coordinator; Jeanne Grunder — BRAVO Award coordinator; Daisy Schott — Partners For co-chairman; Lee Agajanian — Partners For co-chairman.

The Education Guild is a dedicated and dynamic group of volunteers who assist The Music Center Education Division with its thousands of arts education programs for children and teachers. Many Guild members are teachers themselves.

The Music Center of Los Angeles County

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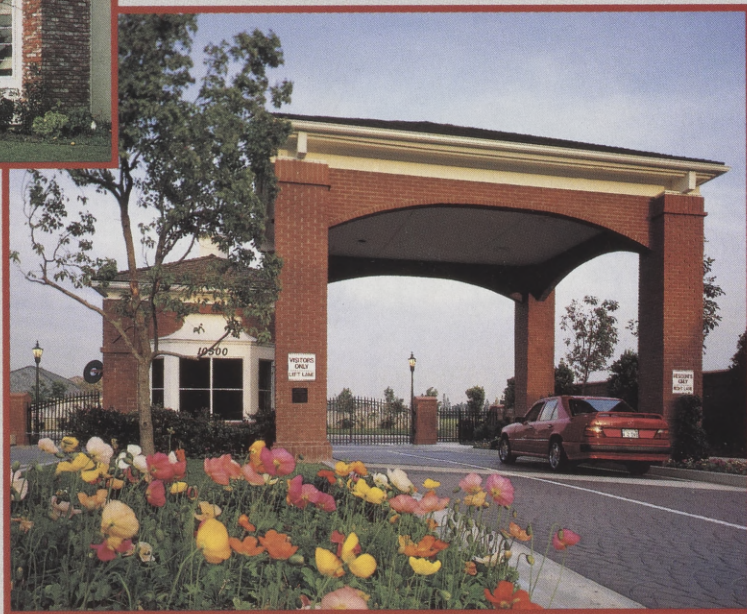
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late-night concerts in Reduta they played famous rock-and-roll tunes for which they had written their own lyrics, and they played their own compositions as well. Suchý, for instance, sang "The JZD Blues," "Blues For You," and many of his oldest songs. The room would only hold sixty people, but all of Prague, if I can put it that way, was jammed in. It was a sensation. I was lucky enough to discover it early on, and I was there in the crowds that jammed the room. I could sense at once that something important was going on here. I didn't understand music very well, but it didn't take much expertise to understand that what they were playing and singing here was fundamentally different from "Kristynka" or "Prague Is a Golden Ship," both official hits of the time. The novelty was not only in the music, in the rhythms of rock and roll, which was something new here then, but above all in the lyrics. Suchý's songs were evocative of many things, from the lyrics of Voskovec and Werich all the way to the poems of Christian Morgenstern. But one thing they reminded no one of: the banal lyricism of the official hits. It was an entirely different kind of fantasy, a different sense of humor, a different feeling for life, different ideas, different language. The atmosphere in Reduta was marvelous, and what was born in those sessions was that very special, conspiratorial sense of togetherness that to me is what makes theatre. That was where it all began.

The Theatre on the Balustrade was founded in 1958, when I was in the army. The director Helena Philipová was there from the beginning; in fact, she was the one who came up with the idea; she found the space, and she urged Suchý to write something that could be done onstage and would bring the atmosphere of Reduta into the theatre. Suchý got together with Ivan Vyskočil, who was very important for that whole era, and together they wrote *If a Thousand Clarinets*. To be more precise, Suchý wrote it and worked texts by Vyskočil into it. It was with this play that the Theatre on the Balustrade began. There were no professional actors in it. I saw a performance during one of my army leaves;

I can't recall whether I liked it or not, but I remember being fascinated by the atmosphere of the theatre. It looked different then. In one corner of the hall there was an enormous old coal-burning stove; the first generation of those little lamps we called *kondelíky* were flickering on the walls. Many of the audience stood on the balcony outside the building and watched performances through the windows (later, when my wife was

tre should always be somewhat suspect.) No matter how the performance turned out, one thing was certain: it was full of the joy of performance, there was freedom, pure humor, and intelligence in it; it didn't take itself too seriously, and people were delighted. In short, something new and unprecedented was born.

How did you make the move to the Theatre on the Balustrade after your season in the ABC?

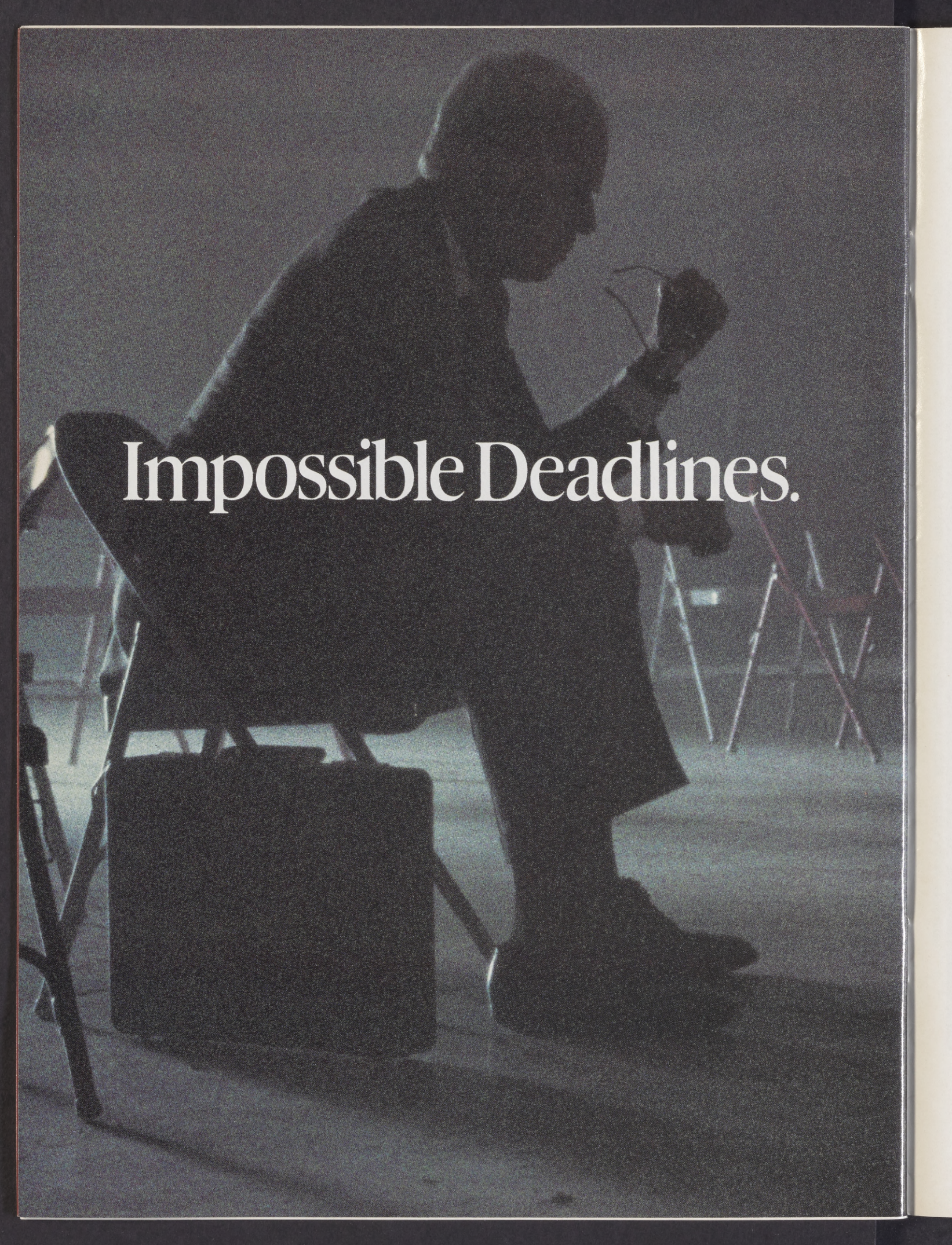
I remember exactly. The magazine *Kultura 60* invited me to write something about the small Prague theatres. I wrote an article, and I'd like to quote something from it here, because I can still stand behind what I wrote twenty-six years ago.

"The young Prague theatres — the Theatre on the Balustrade, *Semafor*, and the *Rokoko* — are slowly beginning to outgrow their reputation as mere centers of intelligent fun, and are starting to be understood as a serious theatrical phenomenon. In its own way, this phenomenon is symptomatic. The point is that the need for these theatres, and their popularity, betray a deeper shift in the theatrical sensibility of our time. . . . The main feature of this theatre is its humor. It is humor of a particular type which, though it has a whole range of precursors in modern art, is new or, more precisely, unusual in today's situation. It works with abbreviation and signs, and therefore it places greater demands on the audience, so that it might even be described as intellectual humor. Its principle may be defined as absurd humor, which means that, unlike satire, which derives from the mere deformation of a real subject, this humor comes from turning the real subject on its head. . . . The central theme of these comedies is developed freely, and is of course not limited to the dimensions of real probability. For the most part it is hyperbolic or allegorical, serving some elementary idea in an either critical, social, or ethical way. And as far as theatrical technique is concerned, caricature is combined with song, dadaistic gags with sophisticated abbreviations, pyrotechnics of etymological humor with the cultivation of a kind of lapidary poeiticity." □



Lillian Garrett and Mark Harelík in a scene from Václav Havel's *Temptation at the Mark Taper Forum*

an usher, she had endless problems with this phenomenon). It was all somewhat reminiscent of a nightclub. (By the way — and I don't know exactly why this is, and someday I'm going to have to give some thought to it — an inseparable part of the kind of theatre I've been drawn to all my life is a touch of obscurity, of decay or degeneration, of frivolity, I don't know quite what to call it; I think thea-

A man in a dark suit is seated on a folding chair, leaning forward and holding a pair of glasses. A briefcase sits on the floor next to him. The scene is dimly lit, with several other folding chairs visible in the background.

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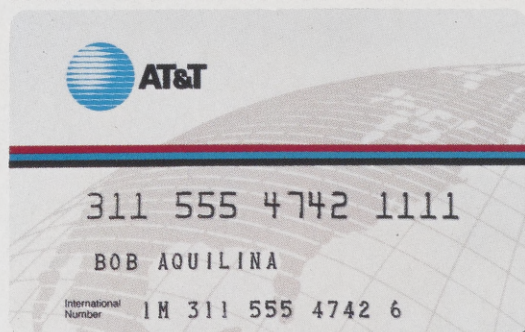
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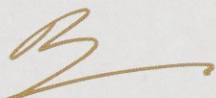
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Peter Cohen suede cardigan jacket, \$330, over matching straight skirt, \$270, and silk charmeuse "robe" blouse, \$210, at Cattlebone, La Befana, and Modesport.

around the world.

Long considered "distant cousins" in the world of fashion, California-based designers have been quietly setting styles and collecting accolades. The shift West is no surprise to these innovators who see fashion as a mirror of lifestyle and ideas — comfortable and practical, as well as sensuous and beautiful.

Fabrication is one of the most crucial considerations designers on the West Coast have. "Weight is very important for the ability to layer and unlayer as the temperature changes," says West Hollywood-based Harriet Selwyn. "The new suits are really separates that perform like sportswear. They make the transition from office to dinner to theater with a only few minor changes in accessories."

Light weight wools, textured velvet, mohair, bouclé, knits, and suede are popular choices this season because they hold a shape well and are equally

Barbara Foley, former west coast fashion editor of Women's Wear Daily and W, is fashion editor of Performing Arts magazine.

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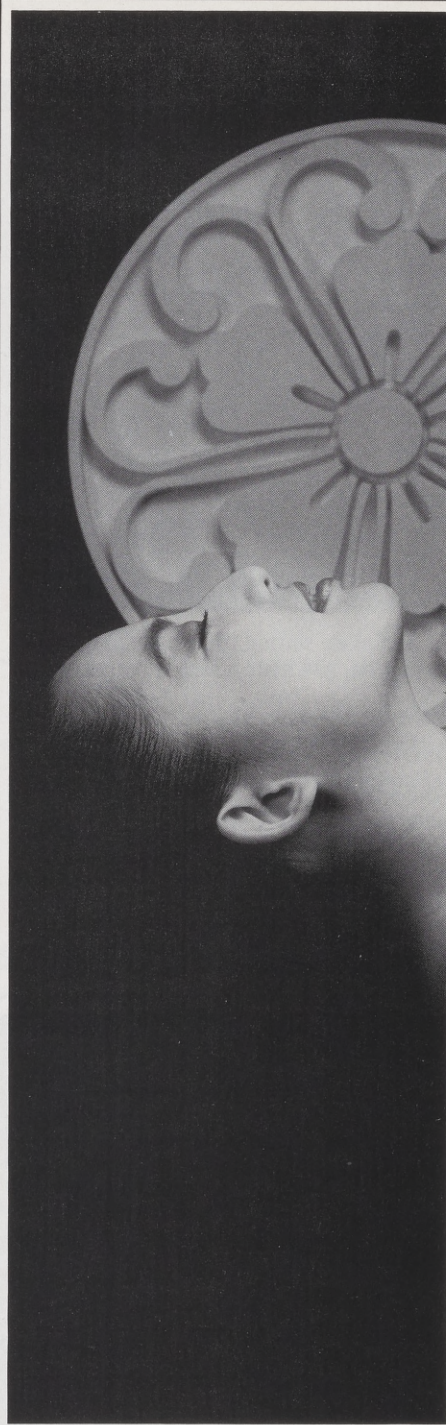
Harriet Selwyn gray flannel jacket, \$420, over a puckered velvet straight skirt, \$365, teamed with a matte jersey scarf trimmed in beaded jet fringe, \$205, at Ecrú.

appropriate for both day and evening. Fabrics that have give to them, like knits and those with a bit of stretch woven in, have particular appeal. Rich colors including caramel, charcoal gray, burgundy, curry, olive, persimmon, and violet are the tones which, when combined with the lush texture, evoke a luxurious feeling. The look is opulent and classic.

Perhaps the underlying concept behind these new suitings is the special slant California designers have on modernity. They always address real lifestyle needs, not pure fashion trends. So when they get out of casual wear and into urban dressing, the same ideas and principles of design apply. "Keep it simple, make it comfortable, make it beautiful," adds Selwyn, expressing her philosophy.

Rick Beach and Patti Cappalli think much the same way. "It's great to have a wardrobe of interesting jackets, then just add a basic slim pant or short skirt," says Cappalli. "Dressing has to be clean, fast, and chic to work now."

Selwyn offers about four different jacket shapes in a myriad of colors and fabrica-



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tions for her fall collection. Slim above-the-knee skirts continue the architectural line of her long-ish jackets. A number of skirts, pants, sarongs, and knee-length shorts complete this designer's new basics for the 1990s.

Beach and Cappalli modify this approach. They do a stirrup pant, a slim slack in double-knit, and a knee-baring straight skirt. With those, anyone can create a number of different suits by mixing them with a selection of jackets, from dressy to sporty, long to short.

Peter Cohen, a Los Angelino from South Africa, also likes to mix textures. He'll put a satin blouse under a suede suit for a sensual combination by day, and a bit of glossy glamour by night. Cohen believes in both less and more: less ornamentation, more quality fabrics and craftsmanship.

Perhaps as we enter a new decade, and approach the year 2000, fashion is changing beyond the usual season hyperbole. In the context of the real world with issues including environmental destruction, world peace, disease, hunger, and poverty, what we wear certainly takes a back seat. And yet, because we have to wear clothes, what we choose can make a statement about our mentality and esthetic.

"I don't want a lot right now, my mind is on many other things so I feel the best clothes are uncluttered, uncomplicated, clean lines. Fashion should offer some relief from the pandemonium, not add to it," says Cohen. □



Rick Beach and Patti Cappalli cognac wool double knit jacket with contrasting black sleeves, back and passementerie scroll work, \$420, over black double knit skirt, \$180, at Raffles, Encino.



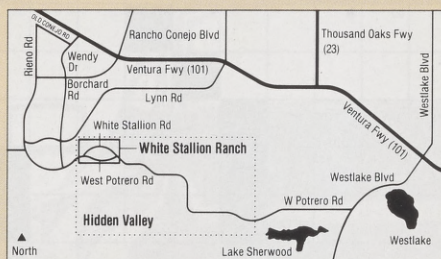
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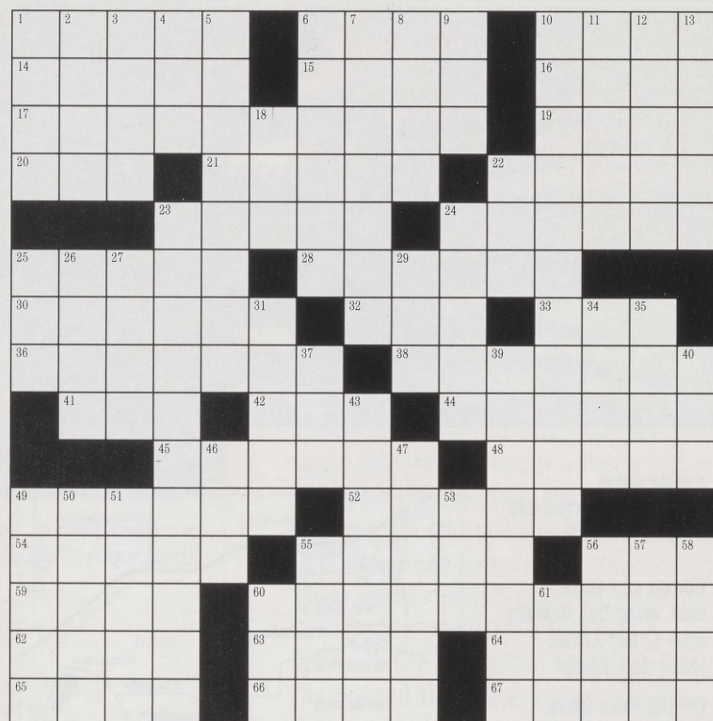


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PUZZLEMENT



Answers on page 54

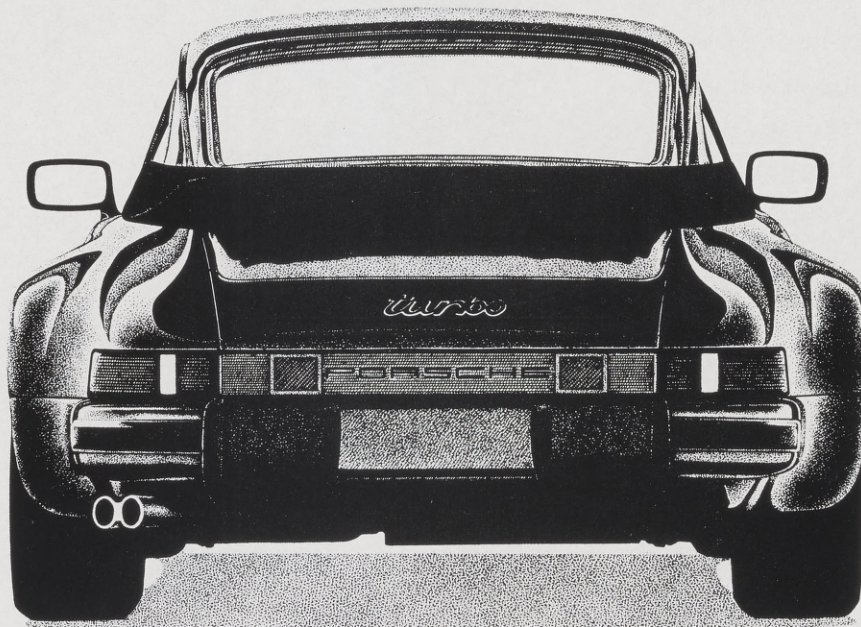
Across

- 1 St. John's bread
- 6 Initials demanding haste
- 10 How, in Latin
- 14 Greek market place
- 15 Carnegie or Evans
- 16 Ruin
- 17 B?
- 19 Feels sick
- 20 Last year's jrs.
- 21 Deductive reasoning
- 22 Palacio de Bellas _____
- 23 Kelly and Tierney
- 24 Different: comb. form
- 25 Separately
- 28 Attack with gunfire from low-flying planes
- 30 Channel destination from Dover
- 32 Former Brit. gold coin
- 33 Hwy's.
- 36 Sleeplike states
- 38 Related, esp. of words
- 41 Finish
- 42 Telepathy, for short
- 44 N.Y. Gov. Mario's family
- 45 Movie cameraman's direction
- 48 Lab burners
- 49 Experiences overpowering fright
- 52 Deviate from rectitude
- 54 Expiate
- 55 Sightseeing trips
- 56 "Much _____ About Nothing"
- 59 Church court
- 60 RT?
- 61 German actor Jannings
- 63 La _____ Pistache of "Can-Can"
- 64 Pertaining to the kidney
- 65 Anglo-Saxon serf
- 66 An _____ whose time has come
- 67 Tale

Down

- 1 Taxis
- 2 Shirley Temple's ex, John
- 3 Reagan, Silver, and Ely
- 4 California fort
- 5 Like Balanchine's works
- 6 Wise sayings
- 7 Cruel persons
- 8 Guinness or Templeton
- 9 For each
- 10 N?
- 11 Join
- 12 Larry, Mortimer, or Luther
- 13 Quicker, in music
- 18 Age
- 22 WWI U.S. armies
- 23 D?
- 24 Gypsy Rose Lee's sister June
- 25 Part of a play
- 26 Shave the peeling off
- 27 Ladd or Hale
- 29 Sinbad's big bird
- 31 Plant grains
- 34 "_____ Yankees!"
- 35 Zeno's porch
- 37 Comp. pt.
- 39 Conjecturers
- 40 Curved shape
- 43 Cole Porter song, 1928
- 46 Super serve
- 47 Gastric discomfort
- 49 "How're You Gonna Keep 'Em Down on the Farm After They've Seen _____?"
- 50 Particles of matter
- 51 Out
- 53 Beijing's country, for short
- 55 Walked
- 56 _____ time (never)
- 57 Barrie's "_____ Brutus"
- 58 Paris airport
- 60 "_____ Blue?"
- 61 What a 46 gets over

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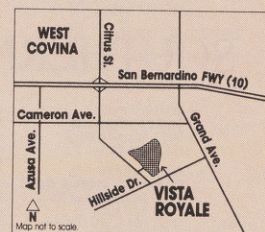


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The Dark Poetic Soul of France

A visit to Brittany



Facing north and west to the whitecap-flecked Atlantic, Brittany's craggy cliffs and ancient battlements protect a verdant interior of dairy farms and croplands. The villages are solidly built of gray stone and are dominated by the brooding towers of churches. And throughout the countryside ancient megaliths and monoliths endure from the pagan past.

This is a land of sailors and farmers.

Susan Price is the Travel Editor of Performing Arts magazine.



Ancient-looking, gaff-rigged Breton corsaires still ply these waters, their voluminous sails taut with wind. And the villages come alive with weekly farmer's markets.

At once we were surprised to find hearty farmers with strong Celtic faces busily selling sausages, cheeses, brown eggs, seafood, pastries, and gorgeous fruits and vegetables from carts as the oddly anomalous soundtrack of *The Gipsy Kings* filled the car.

Brittany has seven hundred miles of coastline, stretching from Mont St. Michel

Above: The gray stone and spires of St.-Malo are a brooding backdrop to the ranks of glittering ocean-going yachts in the harbor.
Inset: One of the many splendid Renaissance houses in old Le Mans

by Susan Price

to Brest and from Brest to Nantes, so the seafood is plentiful, and perhaps the best in the world. The light stringent Muscadet that accompanies it so perfectly comprises eighty-five percent of the wine made in the Nantes region. Creamy local cheese, abundant fresh produce, and that marvelous Breton invention, the crêpe, make up the simple — and excellent — country cuisine.

The only way to really explore Brittany is by car, as I discovered when I repre-

speaking, Brazilian driver and the animated, Spanish-speaking Columbian asking directions to Plourazel, or Plouezoc'h, or Plouha — or was it Ploulec'h — from a stoic, bereted Breton farmer was like a comedy skit. But the Breton, like the primal, vowel language, is of Celtic descent and communicates with great Irish charm. Gallo, the local dialect, is particularly earthy and has an oral tradition of excellent storytelling.

The rallye, sponsored by Renault,

Richard the Lion-Hearted.

We took a stroll down Rue de la Reine Bérengère in old Le Mans to see the splendid Renaissance houses carved with wood figures and the Cathédrale Saint Julien and visited the Motor Car Museum which had everything from the steam cars of Dion Bouton to those that have raced in the famed twenty-four-hour Le Mans. Then we proceeded to the Club Möet et Chandon at the racetrack for a champagne toast, picked up our new Renaults, took a couple of spins around the exquisitely banked and curved Bugatti Circuit, and headed off into the Breton countryside.

Our itinerary had been entirely arranged by the Renault Vacation Plan, which provides a new car with a special lease agreement that avoids the 28% VAT tax applicable to most rentals. Renault, working with French Country Hotels reservation service through Logis de France, also booked our accommodations in small individually owned inns and restaurants throughout the province and provided us with a kit filled with maps and guidebooks.

We needed those maps. The charmingly meandering two-lane country roads of Brittany provide a navigational challenge. Fortunately, my trusty navigator had been in British Intelligence. This enabled us to find our way to the Hôtel Saint-Jacques in Thorigné-sur-Due, where chef-proprietor Jacques Binoist served a simple and delicious Poulet de Loue accompanied by the local Vin Blanc de Jasnières. As a topper, the hospitable chef rolled out his own barrel of cognac. By now we were already behind schedule and could have happily spent the afternoon dozing in the sunny garden; but we pressed onward to Cancale.

It was dark by the time we arrived at this tiny fishing village. But that made the dawn an even more glorious revelation when we awoke to look out our window at Le Continental to see the fishermen bringing in their catches on the beach below. The world-renowned oyster beds are found here. The night before, at Le Continental's fine restaurant, we were introduced to the Breton bounty from the sea with the traditional double decker *plateau des fruits de mer*, which presented twenty different kinds of seafood including lobster, Belon oysters, and tiny sea



Clockwise from top left: Typical of the small individually owned country inns throughout Brittany is the Navirotel in Quiberon; A few of the 3,000 standing stones of the Megalithic ensemble that stretch for miles along the road from Erdeven to Locmariaquer in the Auray region; Stone shrine to Saint Guirec on the beach of Ploumanach in Perros-Guirec; The ancient battlements of Fort La Latte. Inset: A jewel of the Renaissance is La Bretesche

sented the U.S. in an auto rallye with drivers from all over the world. Though some of them didn't speak French, everyone did manage to find his way with the help of the local populace, a task complicated by the nearly identical sounding names of many of the towns.

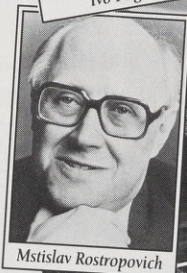
The sight of the mellow Portuguese-

began, appropriately enough, in Le Mans, now a mere fifty-five minutes from Paris by the new TGV (which covers the 196-mile run in one smooth dash). I felt like a time traveler being delivered by the futuristic TGV to a city with a thirteenth-century town hall that was once the residence of Queen Berengere, the widow of

Come celebrate Greatness!



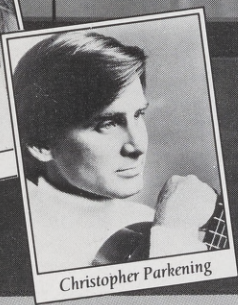
Ivo Pogorelich



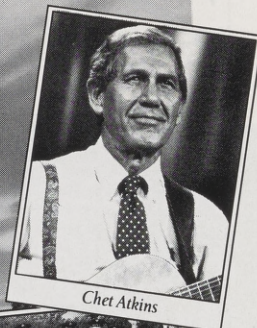
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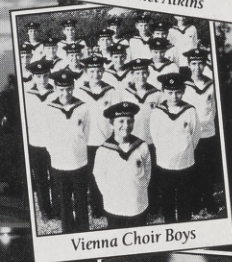
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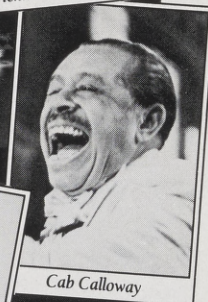
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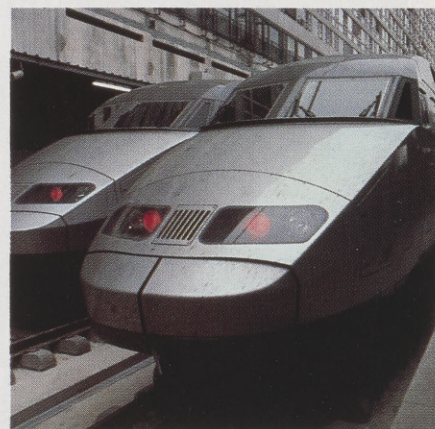
Take A Letter! Answers Puzzle on page 48

1	C	2	A	3	R	4	O	5	B	6	A	7	S	8	A	9	P	10	Q	11	U	12	A	13	M
14	A	G	O	R	A	15	D	A	L	E	16	U	N	D	O										
17	B	A	N	D	L	18	E	A	D	E	R	19	A	I	L	S									
20	S	R	S		21	L	O	G	I	C	22	A	R	T	E	S									
				23	G	E	N	E	S		24	H	E	T	E	R	O								
25	A	26	P	27	A	R	T		28	S	T	29	R	A	F	E									
30	C	A	L	A	I	31	S		32	S	O	V		33	R	D	34	S							
35	T	R	A	N	C	E	36	S		37	C	O	38	G	N	A	T	39	E						
	40	E	N	D		41	E	S	42	P		43	C	U	O	M	O	S							
				44	F	A	D	E	I	45	N		46	E	T	N	A	S							
47	P	48	A	N	I	C	S		49	L	A	50	P	S	E										
51	A	T	O	N	E		52	T	O	U	R	S		53	A	D	O								
54	R	O	T	A		55	A	R	T	S	C	E	56	N	T	E	R								
57	E	M	I	L		58	M	O	M	E		59	R	E	N	A	L								
60	E	S	N	E		61	I	D	E	A		62	S	T	O	R	Y								

snails — startlingly fresh and still briny from the cold waters of the North Atlantic.

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In the next few days we crisscrossed the countryside in a rallye route too complex to outline here and found one beauty after another. Among them the mysterious Megalithic Ensemble, 3,000 standing



The sleek, futuristic TGV (Très Grande Vitesse) covers the 196 miles from Paris to Le Mans in one smooth fifty-five minute dash

stones arranged in ranks and stretching for three miles along the road from Erdevén to Locmariaquer in the Auray region, one of the parts of the world where megaliths of all kinds are gathered most densely. These monuments bear witness to a civilization which spread out in many parts of the world and which came to America between 500 and 300 B.C.

In Perros-Guirec, we came upon the tiny beach of Ploumanach at twilight. Massive slabs of rock thrust upward by some prehistoric force of nature blocked the sea, encircling a tiny crescent of beach where a young girl put her horse through dressage exercises. A pretty villa was set like a gem on its own island, and it is said that the postman rows out with the mail. The statue of Saint Guirec in

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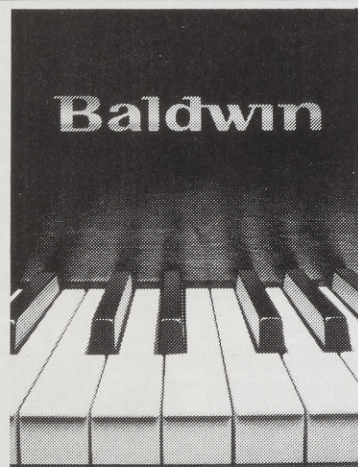


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The most important shrine in Brittany is the fountain at Sainte-Anne-d'Auray, once a spring for a pre-Christian cult and now a favorite with religious pilgrims

the little stone shrine on the beach has lost its nose to the local maidens, who believe that by sticking a pin in it they will be married within the year.

In the fortress city of Saint-Malo, a peep hole in a lookout tower framed the sight of a corsaire under full sail, as a medieval guardsman might have seen it.

In Le Cloître de Treguier, the tomb of one young knight showed him sleeping peacefully — his feet resting on his pet dog. Life was short for most medieval warriors, so they routinely posed for their tombstones while they were still young.

Beyond an old gate and down a dirt lane that winds through a forest we found Fort La Latte, jutting into an expanse of choppy blue sea — a perfect place for a picnic and a dreamy afternoon. The menhirs, upright stones thought to be symbols of eternity, stand above the fort.

At Sainte-Anne-d'Auray, the most important shrine in Brittany, a fountain that was originally the spring for a pre-Christian cult has been Christianized, and pilgrims still stop to bless themselves with its waters.

There are many enjoyable country inns and restaurants throughout Brittany, ranging from the most exquisite to some more suited to budget travel. The Hôtel du Blavet in Gouarec, a mere fifteen rooms overlooking a pretty river, is a little Renaissance style gem with canopy beds and superb cuisine in an elegant dining room. Le Relais de la Côte de Jade in Pellerin is a pretty stop for lunch or

dinner that specializes in seafood. Au Bon Accueil, in Saint-Nazaire, one of the best, has twelve rooms and an excellent restaurant for traditional cuisine with an extensive wine list that includes local wines and the best vintages. The Hôtel de France and du Petit Prince à Pleneuf Val Andre also has a most civilized traditional kitchen.

We explored the unspoiled northern coast of Brittany and the interior. The western coast from La Baule southward is more built-up and extremely popular with French and English vacationers during the summer months. But even more so than most places, Brittany, with its dramatic rocky shores, ancient pagan relics, and mystic soul, is best experienced in the solitude of spring and autumn. Now is the time to go. □

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LOS ANGELES

Restaurant Guide



Paul Cézanne, Still Life with Drapery, c. 1899. Hermitage Museum, Leningrad.

AKASAKA HANTEN, 123 S. Weller St., Weller Court, 2nd Fl., LA (213/617-1100). L 11 AM-2:30 PM, D 5:30 PM-10 PM Daily; The finest Chinese restaurant specializing in Mandarin, Shanghai & Szechuan cuisine. Lunch specials. Party & banquet rooms available. AE DC V MC

BERNARD'S, 506 S. Grand Ave., The Biltmore Hotel, LA (213/612-1580). L 11:30 AM-2:30 PM Mon-Fri, D 6 PM-10 PM Mon-Thu, 6 PM-10:30 PM Fri-Sat; An award-winning French restaurant, known for its elegant setting and superb cuisine. It recently was named "Top Hotel Restaurant in LA" by Zugat Survey. AE DC CB V MC

THE BRASSERIE, 711 S. Hope St. at Hyatt Regency LA, (213/683-1234). Daily 6 AM until 11 PM. Delightful dining on such unique American fare as rotisserie duckling, Maryland crabcakes, marinated lamb chops & California snails. Perfect before or after theater. Minutes from Music Center. Complimentary valet parking. V MC

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THE GRILL, 9560 Dayton Way, BH (213/276-0615). L-D 11:30 AM-12 Midnight, After-theater supper menu from 10:30 PM-12 Midnight includes french toast with Canadian bacon, Shrimp & Crab Louis, chicken pot pie. Full bar. Valet parking from 6 PM. AE DC V MC

KATE MANTILINI 9101 Wilshire Blvd., Beverly Hills (213/278-3699). B-L-D 7:30 AM-1:30 AM Mon-Thu, 7:30 AM-3 AM Fri, 5:00 PM-3 AM Sat, B 10 AM-4 PM Sun, D 4 PM through Midnight; An award-winning 21st century road house with tremendous atmosphere. Celebrities galore. Big steaks, big potatoes, meatloaf, fresh, fresh fish, seafood, & lots of Italian dishes. Late supper menu a treat. Valet parking. AE V MC

KEBAYA COURT RESTAURANT & PALM CAFE in the Hollywood Palm Hotel, 2005 N. Highland Ave., Hollywood (213/850-5811). Daily B 6 AM-11 AM, L 11 AM-2 PM, D 6 PM-10 PM. Featuring continental cuisine and award winning Singaporean specialties. Free parking. AE DC V MC

LAWRY'S THE PRIME RIB, 55 N. La Cienega Blvd., Beverly Hills (213/652-2827). D Mon-Thu 5 PM-11 PM, Fri-Sat 5 PM-12 Midnight, Sun 3 PM-10 PM. Since 1938, Lawry's has been famous for its one-entree specialty: roast prime ribs of beef, individually carved and served from a silver cart, with mashed potatoes, whipped cream horse-radish and Yorkshire pudding. Full bar, valet parking. AE DC MC V

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THE NEW OTANI HOTEL & GARDEN, 120 S. Los Angeles St., LA (213/629-1200). **COMMODORE PERRY'S**, L 11:30 AM-2 PM Mon-Fri, D 5:30 PM-10 PM Daily; American & Continental entrées, harp music at dinner. Many classic favorites in new California cuisine era. **A THOUSAND CRANES**, B 7 AM-10 AM, L 11:30 AM-2 PM, D 6 PM-10 PM Daily; Elegant Japanese cuisine. View of the New Otani's half-acre "Garden in the Sky." Sushi & tempura bars,

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PATINA RESTAURANT, 5955 Melrose Ave., LA (213/467-1108). L 11:30 AM-2:30 PM, Mon-Fri, D 6 PM-9:30 PM daily, until 10:30 PM weekends; Ranked as one of Los Angeles' premiere restaurants. "French in California" cuisine using top quality ingredients. Spichal favors fish and vegetables on his menu. Popular meeting place for people in the entertainment business. Adjacent to studios. AE DC V MC

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RESTAURANT HORIKAWA, Kajima Bldg., 111 S. San Pedro, LA (213/680-9355). L 11:30 AM-2 PM Tue-Fri, D 6 PM-10 PM Tue-Thu, 6 PM-10:30 PM Fri, 5:30 PM-11 PM Sat, 5:30 PM-9:30 PM Sun; Sushi, teppan steak tables, sukiyaki, tempura, sashimi, shabu-shabu. Full bar. Valet parking. AE DC CB V MC

ROBAIRE'S, 348 S. La Brea, LA (213/931-1246). D 5 PM-10:30 PM Tue-Sun; A Parisian style cafe with veal, seafood & beef specialties. One of L.A.'s most popular French bistros for 35 years. Banquets available. AE DC CB V MC

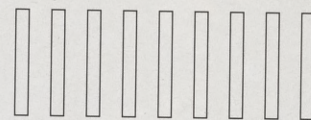
SHERATON GRANDE HOTEL, 222 S. Figueroa St. Downtown LA (213/617-1133). **REVEL** (213/617-6045). L Mon-Fri 11:30 AM-2 PM, D Mon-Sat 6 PM-10 PM; Will tempt the most sophisticated connoisseur. Special "curtain call" pre-theater dining. In addition to a select menu, service includes complimentary limousine service to and from Music Center & validated parking. AE V MC. Upon returning from Music Center, enjoy **MOODY'S BAR AND GRILLE**. (213/617-6023). Mon-Thu 11:30 AM-12 Midnight, Fri 11:30 AM-1 AM, Sat 5 PM-1 AM; Light fare, desserts and spirits. Perfect spot to conclude the evening. AE DC V MC

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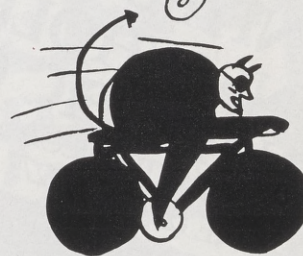
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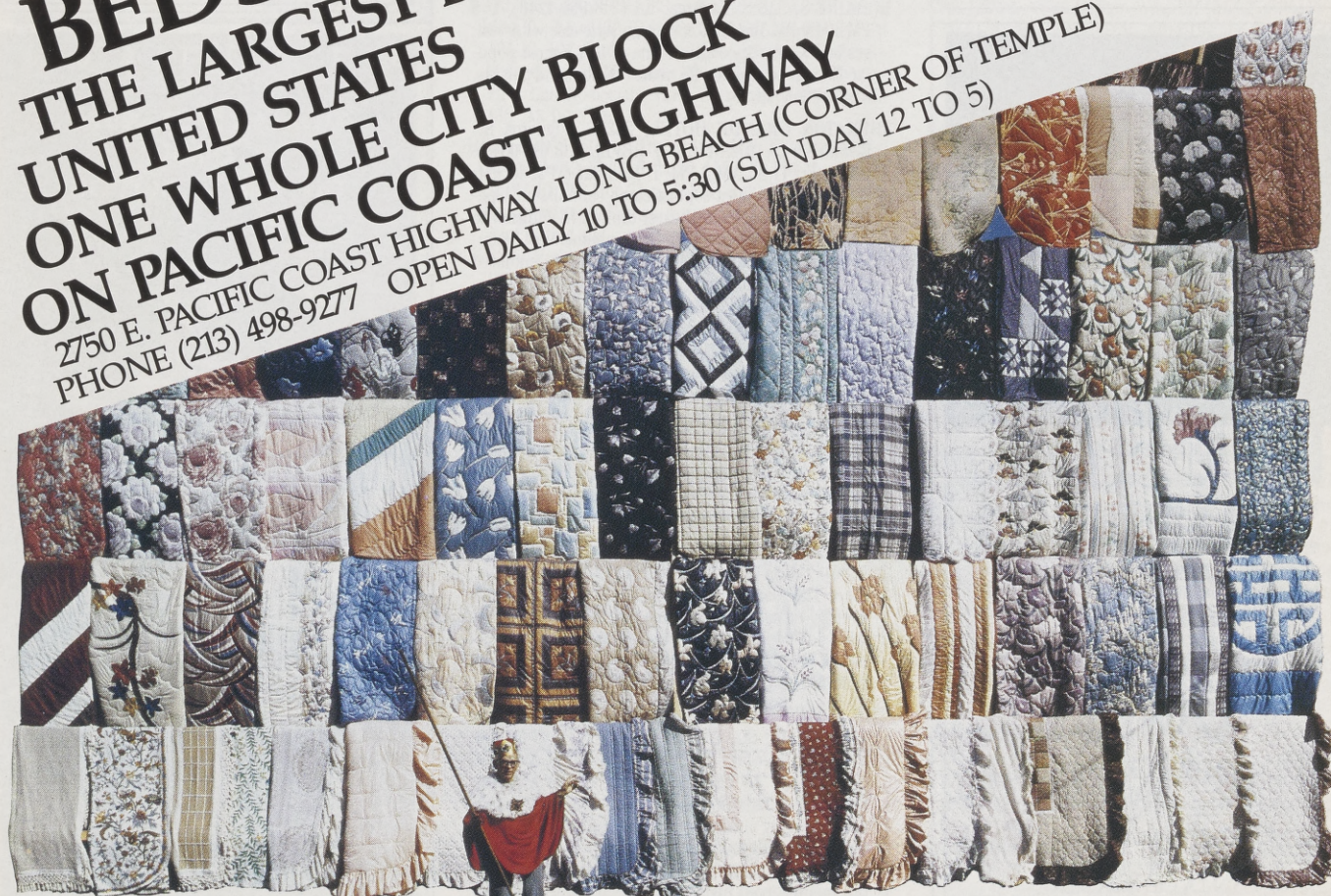
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Peter Hay is the author of Theatrical Anecdotes and Broadway Anecdotes, both published by Oxford University Press.

New York's Central Park, as dozens of festivals present their annual productions of the Bard. While scholars and critics continue to debate the mystery of Shakespeare's amazing durability, the actors and directors who do his plays have an entirely different perspective.

Laurence Olivier, in a BBC interview with Kenneth Tynan, recounted a moment

Above: Laurence Olivier in the title role of *Titus Andronicus* with Vivien Leigh as *Lavinia* (1955). Inset: Olivier as *Othello* (1964)

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from the 1957 European tour of *Titus Andronicus*. He was catching his breath in the green room with Anthony Quayle, who played Aaron, and the two actors began arguing about which was the most difficult part in Shakespeare. They had almost agreed on Macbeth, when Quayle asked: "You haven't done the black one yet, have you?" He then explained why Othello is such a terrible role:

"The worst parts, the most difficult ones to bear, are the ones that are complaining all the time, the ones that moan. Macbeth is and right because he is positive," Quayle said, "but you know what you hate about the Titus, he's always going 'oh, oh, oh, look at — fancy them doing that to me, oh, oh, oh.' And how many ways are there of saying 'oh, oh'? It's very tough on your imagination, it's very tough on your resourcefulness . . . and, therefore, it's also a very great strain physically. Othello is all that and you have to black up as well."

Olivier's Titus was physically an exhausting performance in which he did his famous backward tumble down a flight of stairs. Forewarned by Quayle, and taking years of preparation, he finally came to tackle the Moor of Venice in 1964. Among many technical triumphs, he managed to lower his voice by about six bass notes, to achieve what he called "the violet velvet that I felt was necessary in the timbre."

One of the many challenges Olivier faced was "blacking up," in itself a controversial statement in the 1960s, despite the fact that the part originally had been written for a white actor. Anybody else might have been satisfied to make up only those parts of the body that showed. But Olivier, who spent several hours in makeup before each performance, sensed that the audience would be wondering just how far the black paint reached under the costume. "He must have known that this was creating its own tension," critic Martin Esslin recalls, "and even Shakespeare knew, or he might not have obliged with that scene with the epileptic fit [act 4, scene 1], which gave Olivier an opportunity to roll all over the stage and finally show *everything*."

In one of his comedies, George S. Kaufman

has an elderly character actress complain that "the trouble with Shakespeare is that you never get to sit down unless you're a king." But most actors love action, and there is plenty to keep them on their feet in Shakespeare's plays. Though small in physical stature, the great Edmund Kean (1789-1833) delighted in stage combat, which he sometimes carried to excess. "He now actually fights with his doubled fists, after his sword is taken from him, like some helpless infant," wrote William Hazlitt of Kean's Richard III. A provincial actor, fearful of injuring him, asked respectfully: "Where shall I hit you, Mr. Kean?" The tragedian replied: "Where you can, sir."

The elder Charles Mathews, a contemporary of Kean's, began his career as an amateur. He paid a local manager to permit him to play the Earl of Richmond, who only appears in the fifth act of the tragedy to kill Richard III. Mathews had already invested in fencing lessons, and brought his own sword. "I had no notion of paying my seven guineas and a half without indulging my passion," he noted in his autobiography. "In vain did the tyrant try to die after a decent time; in vain did he give indications of exhaustion; I would not allow him to give in. I drove him by main force from any position convenient for his last dying speech. The audience laughed; I heeded them not. They shouted; I was deaf. Had they hooted I should have lunged on in my unconsciousness of their interruption. I was resolved to show them all my accomplishments. I kept him at it, and I believe we fought almost literally a long hour."

John Barrymore was an expert swordsman, though he did not always fight fairly. Playing Mercutio in the 1936 film version of *Romeo and Juliet*, he became irritated with the histrionics of Basil Rathbone in the role of Tybalt. Director George Cukor was about to put their fight scene on film, when he noticed Barrymore secretly removing from his sword the rubber tip he had used during rehearsal. Cukor called the actor a "dangerous sonofabitch," and asked what made him do it. "I have to be honest," the Great Profile confessed. "I took off the tip because I can't stand hams." □

Above: "Othello in a Passion," a contemporary caricature of Henry Irving in the role, 1876

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